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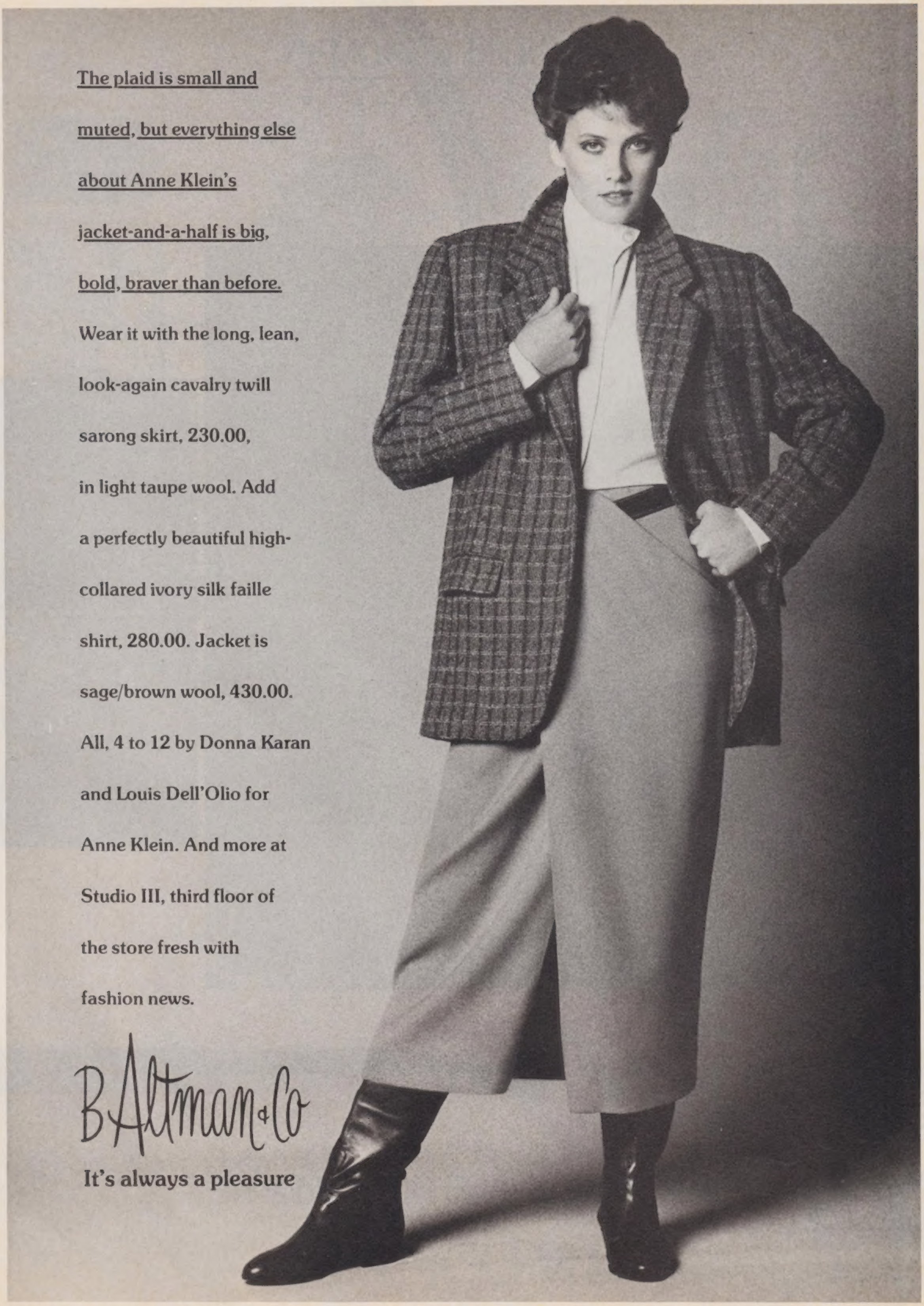

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FASHION

226 The New York Collections at Stores across the Country
628-646 Vogue's View: People, Places...Ideas. By André Leon Talley
655 Point of View: What Dressing Is All about This Fall
656-669 A New Approach...to the Season's Standout Tailoring
678-709 Fall '84: American Style, Better Than Ever
712-719 The Season's Best...in Fur
746-749 That Old Black Magic Called Lace...worn by Diane Lane
750-757 Time-Out Dressing: Brooke Shields at Big Sur
758-761 Great Jackets!—A Separate Story for Day
762-765 An Easy Side to Evening
766-777 The Difference Is a Coat...
778 Last Word

BEAUTY AND HEALTH

75 Beauty Now/Cover Look: High Impact
194 Beauty Q & A
204 People Are Talking About...Beauty
264 Mind Health. By Carol Tavris, Ph.D.

337 Shape-Up Now: New Ways
348 Hair Now: A New Season
386 Fragrance Now: Indulgences
404 Fitness Q & A
416 Thyroid Disease: By Joan Liebmann-Smith
444 Hair Now: Care News
446 Your Diet: Weight Update. By Judith S. Stern, Sc.D.
456 "Wonder" Drugs: Antibiotic Burnout? By Melva Weber
469 Fitness Now: Strong Women. By Annie Gottlieb
488 Your Diet: "In" and "Out" Foods. By Catherine Findlay
490 Hair Now: Haircolor
542 Health. By Melva Weber
670-677 Makeup: The Perfect Complement!
710 From Paris with Love...A New and Fragrant Pleasure
780-788 HealthStyle: Breathing: Getting It Right...Contraceptive Sponge Update...Nutrition Counseling: Help or Hype?
788 Well-Being: Pain as an Attitude. By Barbara Lang Stern
800 What's Good about Feeling Bad. By Lesley Hazleton

PEOPLE ARE TALKING ABOUT

86-133 What's News, What's Coming: Movies, Art, Music, TV, Photography, Theater, Comedy
146 Dazed in Spa-Land. By Joan Gelman
197 Between Us. By Lorraine Davis
312 Mike Wallace: The Grand Inquisitor. An Interview by Caryn James
344 Speeding Up the Stock Market. By Susan Lee
360 Limits of Trust. By Susan Jacoby
376 Art. by Barbara Rose
391 Women & Cars: Auto Theft. By Laura Flynn McCarthy
392 Managing Your Money. By Patricia O'Toole
432 Washington, DC Letter: Power at Play. By Maureen Orth and Karen Feld
448 The Perils of Sophistication. By Cynthia Heimel
452 Italy is Talking About...Country Inns. By Susanna Zevi
518 The Last Diary of Virginia Woolf: an excerpt
552 Paris Is Talking About...The Rothschilds. By Edmund White
567-585 Books in Vogue: What's Best This Month
720 Geraldine Ferraro—American Politics Will Never Be the Same. An interview by Sherrye Henry
722-727 The Season's Lights: Keaton, Eleanor Roosevelt, Streep and De Niro, Coppola, Van Gogh, Ronstadt, De Palma...and more
728 Viva Sophia! Celebrating Loren's Fiftieth Birthday. By Anthony Burgess
730-735 Penn: The Power of Vision. By Owen Edwards
794 Reading for Success. By Patricia O'Toole
796 Intimate Histories: The Appeal of Biography. By Jeanne McCulloch

LIVING

406 Food for Comfort. By Jane and Michael Stern
594-600 Living: Ideas and Trends. By Barbara Plumb
602 Entertaining: The Lure of City Lights. By Barbara Kafka
606 Food in Vogue. By Barbara Kafka
612 Wines: Outstanding Bordeaux. By Martin Gersh
736-745 Andrée Putman: The Oracle of Decor. By Martin Filler

TRAVEL

616 Travel Now. By Richard Alleman
618 Grand Hotels: Inverlochy Castle. By Marilyn Berger
624 The Seductive South—Charleston. By Rita Mae Brown
627 Vogue Travel Guide

IN EVERY ISSUE

30 Masthead
82 Your Letters
254 Horoscope. By Rockie Gardiner

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HANAE MORI

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ANNE KLEIN

Can a sarong really be respectable?

You wouldn't think so . . . unless it's Donna Karan and Louis Dell'Olio for Anne Klein who get their hands on it. And have they ever, creating a sarong that's never been draped or belted quite this way. (Or probably teamed up with such respectability, either.)

Shown, from The Little Shops, is part of Anne Klein's fall collection. The wool sarong skirt, complete with belt, in a brown and sage check, $240. Brown wool gabardine blouse, $220. Wool blazer, in a brown and sage plaid, $400. All for sizes 4-14.

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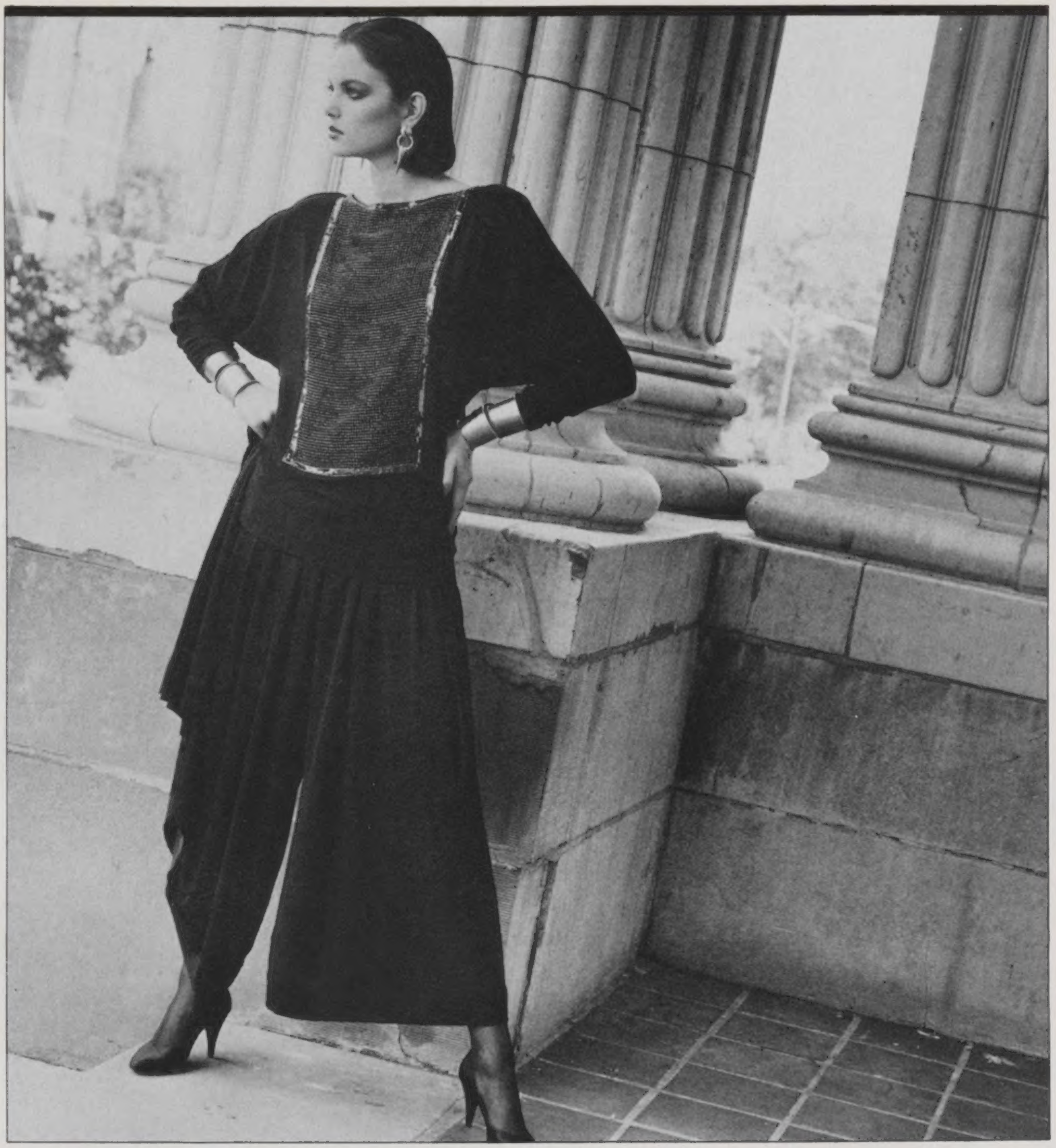

KARL LAGERFELD

For the first time ever and straight from Paris, Karl Lagerfeld unfurls with nocturnal nonchalance. Silkened, newly proportioned, sparkling with colorful sequins. The split skirt and slip-on blouson in black silk. The Shop for Karl Lagerfeld, Third Floor, Water Tower Place.

Marshall Field's

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Oscar de la Renta

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Lillie Rubin

FIFTH PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND FT LAUDERDALE HOLLYWOOD PLANTATION BOCA RATON POMPANO ST PETERSBURG ORLANDO CLEARWATER TAMPA ALTAMONTE SPRINGS JACKSONVILLE ATLANTA RALEIGH GREENSBORO CHARLOTTE GREENVILLE KNOXVILLE CHATTANOOGA NASHVILLE MEMPHIS MOBILE BIRMINGHAM NEW ORLEANS HOUSTON AUSTIN FT WORTH NORTH PARK PRESTONWOOD SAN ANTONIO LAS VEGAS COLORADO SPRINGS DENVER OKLAHOMA CITY TULSA PHOENIX SCOTTSDALE TUCSON SAN MATEO SAN DIEGO WOODLAND HILLS PALM DESERT SHERMAN OAKS DEL AMO SOUTH COAST PLAZA LA JOLLA

Kim is wearing Norell Red on her lips
Precise Red on her fingertips
Grey Tweed and Ivory shadows on her eyes
And Bill Blass perfume all over.
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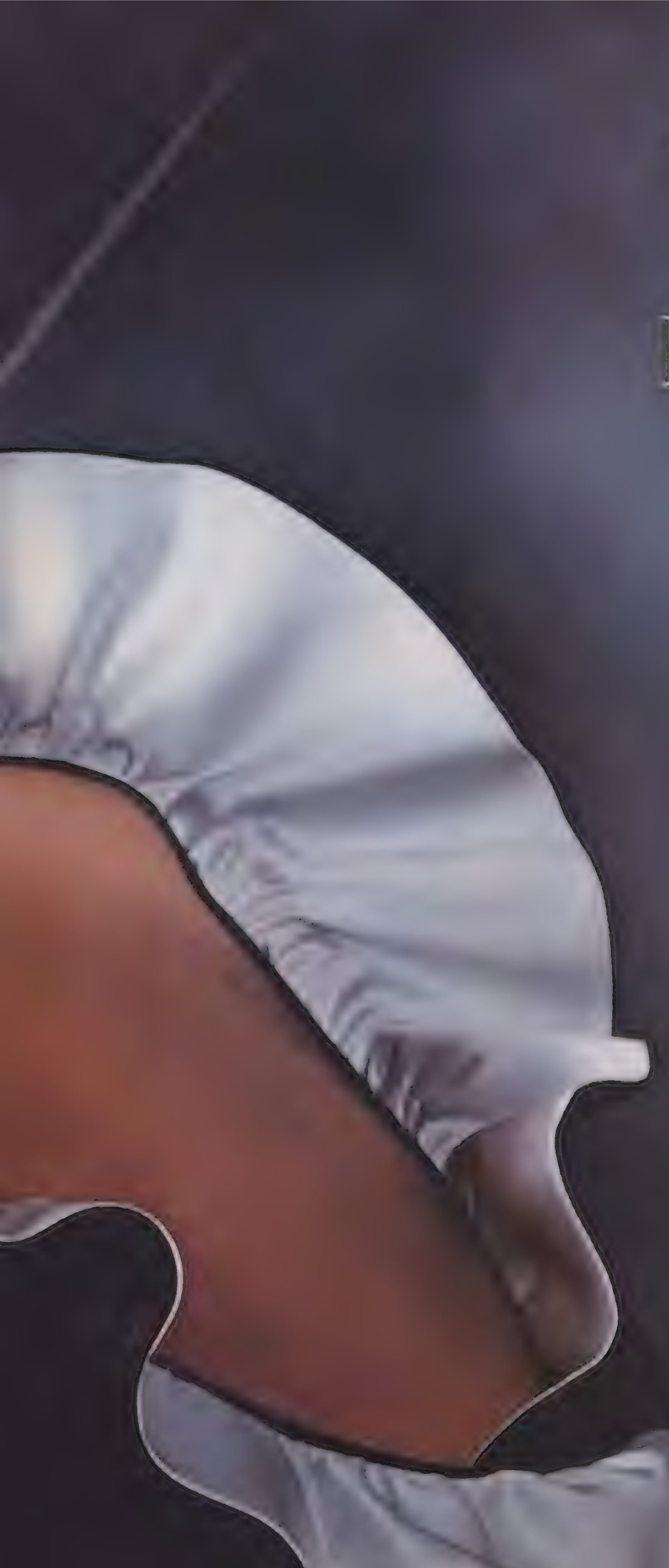

ULTIMA II CREATES

THE GREAT DESIGNER COLORS

For fall, a beautiful new makeup collection that celebrates the great designers' personal, fervent attention to color.

Thrilling, nervy colors for lips and nails. A deep dark red, red with a little sin in it; a stunningly bright red, inseparable from big diamonds and big dreams.

Then, highly unexpected, laid-back colors for eyes. Pale ivory, a stormy grey, smoky jade. All-in-all, very new, very fashionable and killer-diller. You can't have a bad time in colors like these.

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Bill Blass for Martha

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YOUR LIFE
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It is the most advanced new formulation in face makeups. It is also really beautiful; but for Advanced Formula cosmetics, that's just true to form.

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"What I like and don't like so much in a woman."

My dislikes.

1. A woman who talks about dieting all the time.
2. Who does crossword puzzles in ink.
3. A woman who jogs and tells.
4. A woman whose perfume is too loud for her looks.
5. A woman who can't pass a mirror without looking into it.
6. A woman who won't gossip.
7. Who worries about getting her hair wet in the rain.
8. Who won't admit she reads cheap novels.
9. Who wouldn't spend her last few bucks on perfume.

© 1983. Bill Blass, Inc.

My likes.

1. A woman who seems to be listening, even if she isn't.
2. A woman who loves a good laugh.
3. Who can get gorgeously dressed in 15 minutes flat.
4. Who can cuss in five languages.
5. Who prefers almost anything to white wine.
6. Who's a great dancer.
7. Who's a big eater.
8. A woman who doesn't cry at weddings.
9. Loves clothes, but doesn't talk about them.
10. Who would spend her last few bucks on perfume. Hopefully mine.

Bill Blass

Bill Blass Perfume.
It really is wonderful.

Ferragamo

The legacy lives on at SFA! And now, the newest sought after leathers that bear the world-wide mark of prestige and excellence: Ferragamo. Masterfully crafted treasures marked by meticulous workmanship and devotion to detail. Here, from the collection, the calfskin flat with snakeskin trim, $176. Black, brown or grey. The entire array of beautiful shoes now awaits! In the Designer Shoe Salon.

Saks Fifth Avenue

HOW TO BUILD A FIRE by Joan Collins

1. Wear something black
…anything black.
2. And something brilliant
…diamonds will do.
3. Add something cool
…the nearest magnum of champagne.
4. Start something hot
…like the fireplace.
5. Wear something Scoundrel.
It's sophisticated. It's elegant
…and there's something sexy about it, too.
6. Then, watch something happen.

SCOUNDREL by REVLON
Practically inspired by me.

RULING THE NIGHT

BILL BLASS

A statement of grandeur. And glamour. From our Bill Blass collection, the all-out drama of an evening suit. Vanilla silk ottoman and black velvet jacket over tuxedo-striped, black wool gabardine pants, $2390
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kappi

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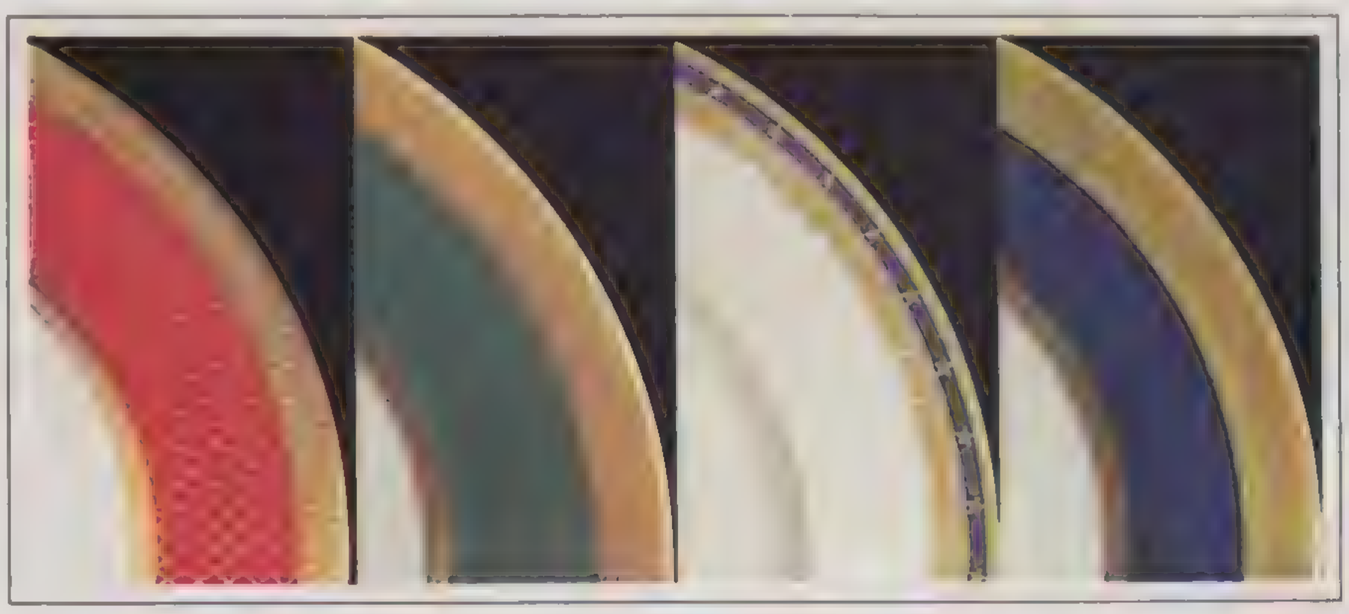
Washington, 1918. A tradition takes shape.

Almost a century ago, a man named Walter Scott Lenox began to realize his ideal of making the finest china in America. It was his dedication to perfection and pride in his craft that attracted the attention of Woodrow Wilson in 1918. President Wilson ordered a Lenox China service of 1,700 pieces for the White House, the first such American made service.

Since that time, Lenox has provided new Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.



The current White House China (1982), the Truman (1951), Roosevelt (1935), and Wilson (1918) China Services.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.

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The "Liberty" pattern on The Presidential Shape. (1984)

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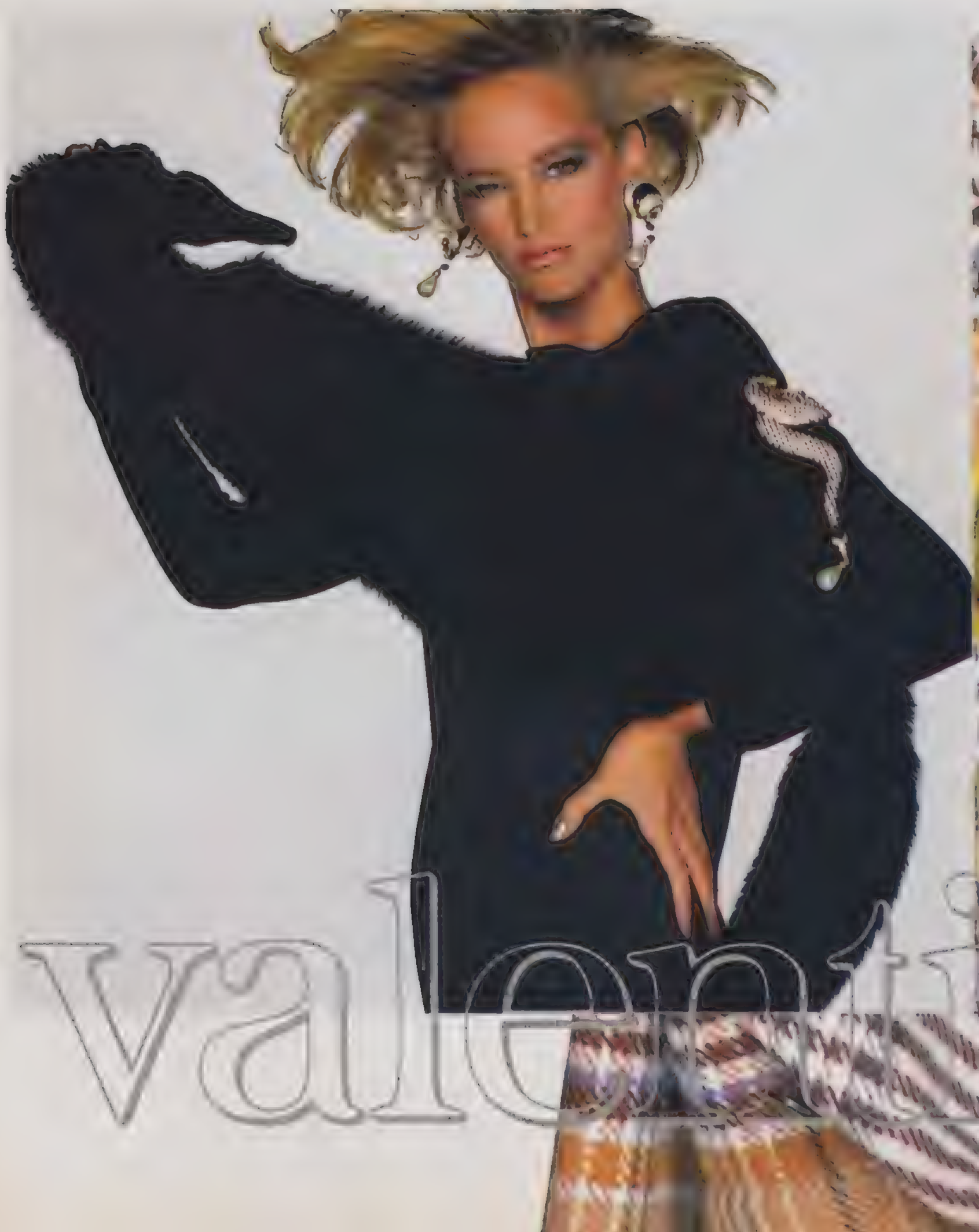

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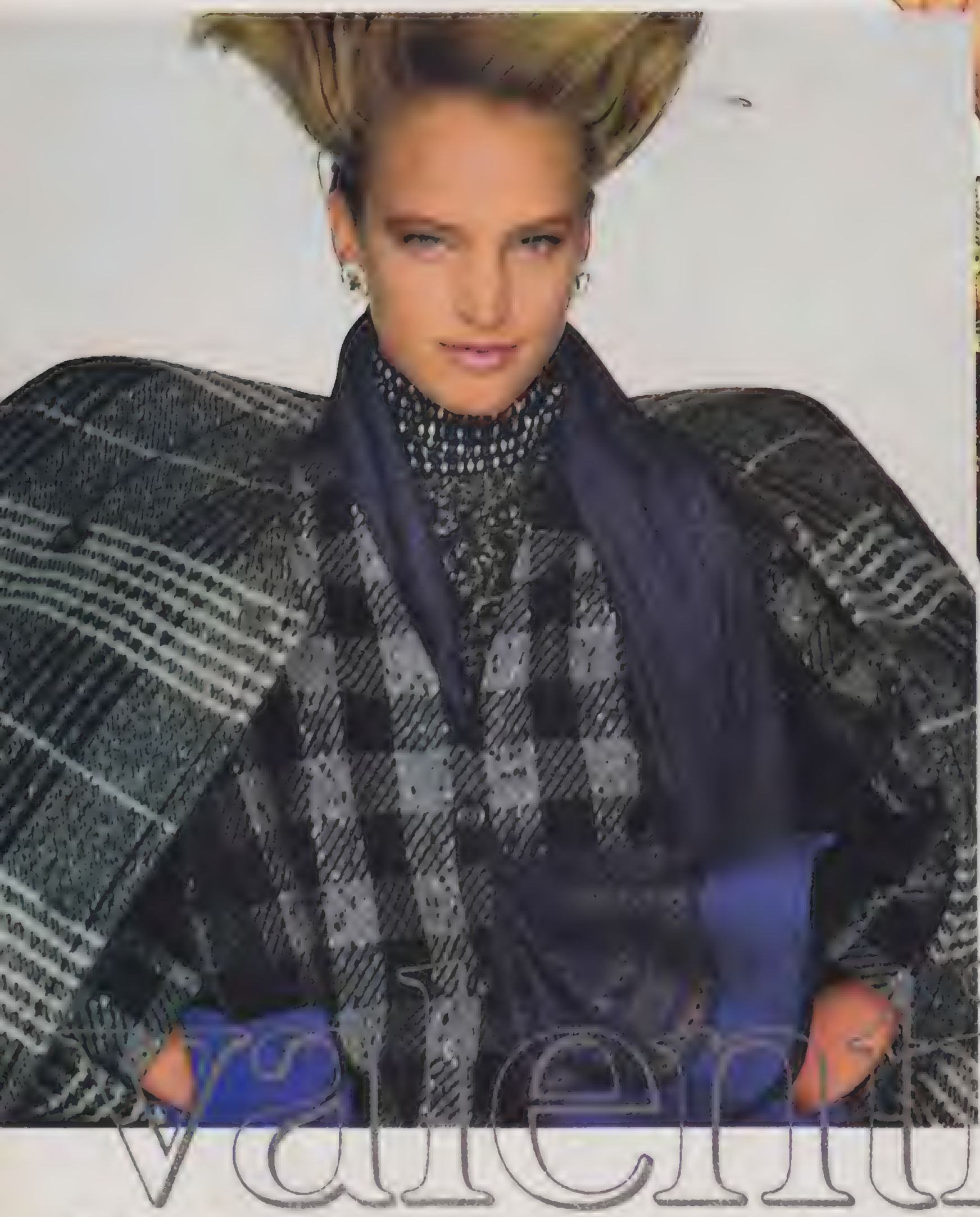

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high impact

Some seasons, what's "left out" of makeup is as important as what's added. Hard-working skin care... the new dash of color in makeup

This fall, what can look most attractive is a look pared to the bare essentials: a smudge of shadow around the eyes . . . lipstick applied straight from the tube, then blotted . . . matte, pale foundation. Cheek color is kept to a minimum, buffed with translucent powder; some women may choose to go without it entirely. What is important, though, is makeup's texture: sheer, soft, almost always matte, to point up the healthy-looking glow of well-cared-for skin. Part of the appeal of makeup like this—shown at right and on our cover on model Kim Alexis—is its ease, its modern simplicity. The components, from Ultima II: Lapis and Quartz shadows on eyes "smudged" and lined with Lapis & Pearls Kohl pencil; Cerise lipstick glossed—subtly—with Cerise Opal; Enchanted Ruby powder blush softened with Cameo powder. Silk jacquard blouse and wool jacket by Oscar de la Renta; earrings, Isaac Manevitz for Ben-Amun. Hair, Suga of Suga Salon, NYC; makeup, Ariella. Details, stores, last pages. Photograph by Avedon.

MAKEUP: EXPERTS' CHOICE

In a season of so many color options, there's new reason to sample the latest and "try on" a change of makeup formula or shade. Where top makeup artists go to check out the widest range of color imaginable: The Makeup Studio in Milan *(left)*—known, too, for super-soft makeup pencils, individualized lessons that draw an international clientele....Geared, too, to maximum color and skincare choices: the Elysée line, sold in 500 U.S. salons (call 800/235-9733)....More specialized beauty/image advice for larger women: *The Big Beauty Book*, by Ann Harper—the first full-figured Ford model—and Glenn Lewis (Holt, Rinehart & Winston).

SKIN "LIFT"

"One of the signs of aging or sun damage is a loss not only of skin elasticity but of skin firmness. Put simply, as we get older, the skin no longer holds its shape; it begins to look and feel slack and somewhat lifeless," says John Penicnak, Ph.D., senior vice president, corporate scientific, Lancôme.

"The new science of skin care is aimed not only at preventing these changes, but at helping to undo some of the damage caused by the passage of time and exposure to the environment." Prime example of this new restorative skin focus: Lancôme's new Forté-Vital Tissue Firming Creme with Biophytone. Applied at night, it stimulates skin's natural self-repair cycle and is proven, says Dr. Penicnak, "to augment the 'transport' of nutrients from the dermis to the epidermis, increase skin's firmness and tone."

Products that go on under makeup, too, have changed. Narrowing in on the most age-revealing facial zones—and ideal for travel: Shiseido's new moisture "sticks" for the lips and the U-zone (around the eyes/across the cheeks) where fine lines often first appear.

THE NEW POWDERS

Essential to the soft finish of makeup this fall: ultra-transparent, almost no-color powders for cheeks, eyes...loose powders to "buff" over the face with an oversize brush. To look for: crease-resistant powder eyeshadows in pale, neutral tones, such as Maybelline's Shine Free line.

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Your Letters

Breaking is hard to do?
I was pleasantly surprised to discover your article on Break Dancing in the June issue. However, my surprise quickly changed to indignation after noticing blatant, biased, false reportage. For example: "Girls, with their weaker arms and shoulders, do it with great difficulty . . . Breaking is for young men."

Elizabeth Kendall obviously neglected to interview any breaking crews from the Hartford area, where The Body Rockers, including their lead dancer, Nicole Smith, placed third in the state championship semi-finals. Nicole is only one of *many* female breakers I have photographed and filmed in Hartford. Laurie Costa
East Granby CT

Care for cars
Lillian Borgeson's article ["Can you trust your mechanic? . . ."] in the February 1984 issue was right on target. Sensible and helpful articles like this are always appreciated.

I would only add that when motorists select an independent repair shop, they may want to look for a shop that belongs to a trade association. Such membership usually indicates a great concern and pride in work. Automotive Service Councils, Inc., the largest trade association for professionals in the car care field, requires members to adhere to a strict code of ethics—and to display this code prominently in the shop.
Beryl Smith Kilbride
Director of Communications & Public Relations
Automotive Service Councils, Inc.
Elmhurst IL

Editor's note: *Lillian Borgeson died a few months ago; her August column was her last for Vogue. Knowledgeable, professional, easy going, she was a reliable contributor in spite of ill health. She will be very much missed.*

Women and men: the money gap
Your article on the symposium on women and money [June issue] was excellent. However, Ms. Ferraro made a statement that is not accurate and could seriously misinform your readers. It was . . . "for instance, pension plans are not subject to distribution" (in dividing assets in a divorce). This is not true in Minnesota or in a number of states—in fact, it is not uncommon for the pension plan to be the biggest asset that is divided between the parties. If your state doesn't make pension benefits or rights a part of the "marital property," work on getting the law changed. Yvonne B. Moore
Attorney at Law
Burnsville MN

I was bowled over by Philip M. Hawley's quote in your June issue. As an executive in retailing, I am obviously working too hard if the gap between men's and women's pay is "self-curing," as Mr. Hawley states. On the contrary, retailing is rife with women who *did* enter the pipeline in '50, '60, and '65 and continue to cover sales floors across the country. They do so with an inherent sense of merchandising and a salary which rivals their teenage sons'. There is a real danger of being lulled into complacency by assuming that the issue will right itself with more women in the work force. As long as women remain in the sea of clerks, the percentages will remain the same—only the volume of workers will change. Mary A. Spevacek
Little Rock AR

A toast
Martin Gersh is great. I shall have a T-shirt printed in his honor. Carolyn Jones
Reno NV

The book of love
After reading Molly Haskell's review of *Romancing The Stone* (June issue), I've come to the unhappy conclusion that Ms. Haskell is yet another woman who thinks that in order to prove her superior intellect (or is it win brownie points with her male counterparts?) as a writer she has to take pot shots at those of us who make our livings as romance authors.

We work quite hard at what we do, are proud of our genre and the changes we've made in it, and can do without critics (both male and female) and their smart-mouthed remarks that are all too often marked by a total lack of understanding and generally reek of sour grapes.
Eleanora Brownleigh
New York NY

Young at art
Every once in a great while I find I encounter something truly offensive or disturbing in an issue. . . . With such exceptional material in most instances, I suppose it is unavoidable to encounter just the opposite.

Re: March, 1984 issue, page 390, statement of Lucy Havelock-Allan, Sotheby's Director of Contemporary Art, is so vacuous as to cause outright laughter—that "contemporary art is young and you need to be young to do it."

First, most contemporary art of any depth or doing is not being done by youth—agewise, but by those who are young in soul, heart. Second, it's truly the mark of this current generation to feel so naïvely self-important, that somehow simply one's age lends credence, vitality, and innovation to every notion. Third, to reduce the promise of art's future to the products of only those artists now in their twenties is to devaluate herself and her own future along with her idea of all of us. And isn't it a bit tired; doesn't every young generation say that? . . . Unadulterated success in society is not always true success and is seldom maturity or wisdom.
Karen Thompson
Chicago IL

Computers and creativity
Barbara Rose's article on Miró in the March issue contains several disparaging asides relating to computers, which she mentions in contrast to qualities she wishes to praise in Miró. These remarks, though brief, affect the essay's entire tone. The misunderstandings upon which they rest demand a response.

No one who has ever shopped for a computer with specific needs in mind or who has had to switch from a familiar machine to an unfamiliar one would ever use the phrase, as Rose does, "as standardized as a computer." Rose sees computers as the antithesis of much that she values, such as the "poetic," "fantastic," "childlike," "spontaneous," "liberating," and even the "human;" but this isn't necessarily so. The writing of programs can . . . leave a great deal of room for personal quirks and idiosyncrasies . . .

One college instructor I know has informed his beginning students that their programs will be graded partly on style. Though there is much to fear in the misuse of computers they are not, in and of themselves, an automatic guarantee of anonymity, regimentation, and blandness. . . . Rose overlooks the fact that much early art that we revere for its artfulness, like ancient bronzes or the first oil paintings, incorporated the "high technology" of their day—the newest and most experimental materials, techniques, and attitudes. Contemporaneity is relative . . . The computer can be seen as an extension of and/or metaphor for our own neural circuitry just as manual tools can be seen as extensions of our hands.

A computer is a refinement upon and elaboration of our thought processes much as painting with a brush is a refinement upon and elaboration of drawing with a finger dipped in mud. What's so bad about that? H.J. Barlow
Tustin CA

Other side of politics
In response to Vogue's recent article regarding women in politics (May, 1984, page 89), which cited only Republican women in politics in the state of Rhode Island, we felt it only fair to present the other side of the Rhode Island story.

While the newly felt presence of Republican women may merit some attention, they have been ineffective in obtaining passage of legislation to benefit women. It is undisputed that legislation on behalf of women and children (for day-care centers, a displaced homemaker program, reform of divorce and child support laws, comparative-worth studies, insurance reform, etc.) came about through the efforts of Democratic women in the Rhode Island General Assembly and through the advocacy of the Deputy Speaker of the House of Representatives, Maureen Maigret.

In contrast, a majority of the Republican women in the Senate actually voted against the Commission to Study Comparative Worth, and other women's bills, and indicated they would not support the ERA! . . .

The question that remains is whether the Republican Party will finally establish a record of achievement for women or whether it will continue to merit attention merely because of the gender of its candidates.
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WHAT'S COMING

People are talking about...

SCENES FROM A FAMILY ALBUM

Bertrand Tavernier's enchanting Un Dimanche à la campagne (A Sunday in the Country) was shown at the beginning of the 1984 Cannes Film Festival, and its charm survived all the torrential rains and ponderous films that came after. The story, adapted by Bertrand and Colo Tavernier from a novel by Pierre Bost, *Monsieur Ladmiral va bientôt mourir,* tells of a crusty old painter, Ladmiral, surrounded by his family at what will probably be their last reunion before he dies.

The Taverniers, cinematographer Bruno de Keyzer, and a cast from the French theater give us a family album come to life. Set in 1912, it takes place in one of those idyllic and sun-drenched French country houses that seem to give birth to films and stories—and paintings. One thinks of Renoir (Auguste and Jean), of Ophüls, of De Maupassant, of lazy summer get-togethers in which lovers or family members eat, snooze, wander, swat flies, rest, eat some more, needle and console each other and, in the process, reveal the hopes and disappointments of their lives.

But the surface beauty is misleading. There are intimations of both mortality and brutality as Ladmiral surveys the still lifes of garden and studio that have made his modest reputation as a painter. At first, we share the old man's point of view—a sense of superiority toward the stodgy businessman of a son who has disappointed his father's ambitions; contempt for the son's wife, a comically philistinish figure of bourgeois respectability. And we are almost as charmed as the old man by the wildly unhappy, free-spirited daughter who arrives like a whirlwind and catches them all up in her emotional extravagance.

But slowly, our sympathies shift. We learn that the son, having suppressed his own artistic urge out of Oedipal respect, has hungered in vain for his father's approval, that the wife is all too aware of being patronized by the old man. Tavernier pulls them back from the brink of ridicule and gives them dignity. And the daughter, in the brash, outspoken way her father loves, inadvertently punishes the old man by withholding the admiration he longs for.

In the movie's most touching scene, he admits to her that he saw and admired the work of Van Gogh and Cézanne without understanding what they were trying to do. One can see how Tavernier, director of such complex psychological studies as *The Clockmaker* and *Coup de torchon,* a humanist in an era of movie modernism, was drawn to the story of a painter who felt similarly out of key with his times. A Renoiresque film by a director who knows he will never be Jean Renoir, about an Impressionist painter who knows he will never be Auguste Renoir, *Dimanche à la campagne* is nevertheless a minor masterpiece within the boundaries which it ironically sets for itself: an infinitely generous movie about limitations, about the unfairness with which love and talent are distributed.

The cast is uniformly superb: Louis Ducreux as the alternately wise and foolish Ladmiral; Sabine Azema as the Prodigal Daughter; Michel Aumont as the loving son, and Geneviève Mnich as his loyal wife.

Tavernier's new film brings him close to Renoir in other ways. The great French director maintained that, contrary to the Romantic view, the artist was not a special being apart but a man who went about his work, making things, like a gardener or a pastry chef. What better description of the difference between that other *Sunday in the Park with George,* Stephen Sondheim's portrait of the artist as an exquisitely sensitive and superior creature, deserving of special dispensation, and Tavernier's richly balanced integration of the artist into a world of pain and suffering, towards which even the consolations of love and art are inadequate. —MOLLY HASKELL

***Country*'s costumes by Sassinot de Nesles (*Swann in Love*), *below* on Sabine Azema**

After the Rehearsal, Ingmar Bergman's short, three-character drama, is one of the most powerful films he has ever made. As Bergman's alter ego, the ineffably moving Erland Josephson plays a theater director whom we come upon dozing after a rehearsal of Strindberg's *Dream Play* and follow during encounters with two actresses. Anna (Lena Olin) has the role of the ingenue in the play and returns to the theater to see what she can get out of her director—praise, criticism, an admission of desire. Later, a distressingly haggard Ingrid Thulin arrives to exchange painful memories with her director and former lover. Finally, in one of the movie's most remarkable scenes, Josephson and Olin improvise their way, verbally, through the stages of an affair, in a way that is both a comment on the "cliché" and an absolutely original love story.

If Josephson has become so closely attuned to his director that he gives us the feeling we are watching Bergman himself, he has also brought out an engagingly down-to-earth quality in Bergman's sensibility, heard in interviews but rarely encountered in the later films. Together, they fuse the ironic and the majestic into one of the great films of the Bergman canon. —M.H.

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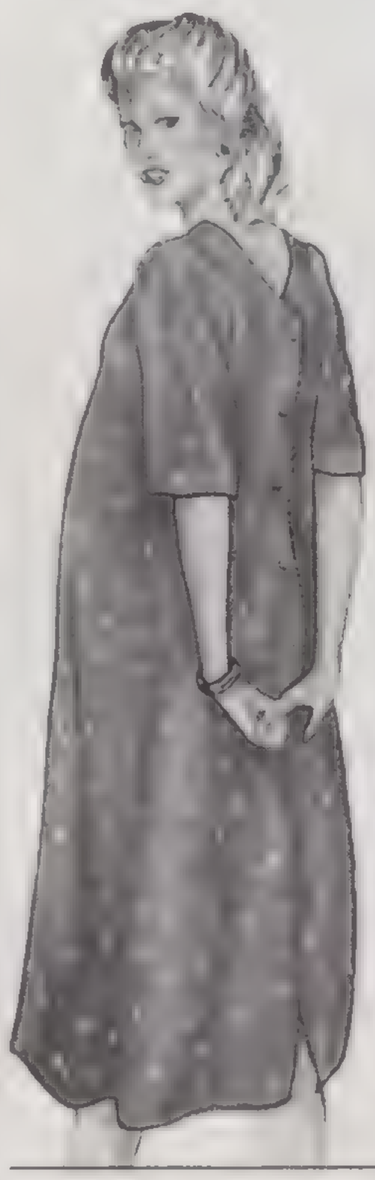

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PEOPLE ARE TALKING ABO

GENDER TO GO

Built around the rambunctiously unpredictable talents of Lily Tomlin and Steve Martin, *All of Me* is a comedy about sex-role reversal that doesn't go down as smoothly as *Tootsie*, yet is as wildly audacious and funny in its own way.

I'm aware that, from the adverse reactions to a personal favorite of mine, *The Man with Two Brains*, Martin's blend of dopey romanticism and hophead rhythms isn't to everyone's taste. He's too strenuous, too baroque in his comic extravagance, not minimal enough for modern audiences. The crazy demons that drive him make him unclassifiable, while Tomlin's spikeyness has kept her from winning over audiences who prefer Goldie Hawn's cuddly brand of feminism.

Bring these two together with a preposterous premise—the soul of dying dowager Tomlin migrates into the body of the upscale, insecure lawyer played by Martin—and you have yet a third obstacle in the form of audience prejudice (all the stronger for being unacknowledged) against wild and fanciful plots and in favor of realism.

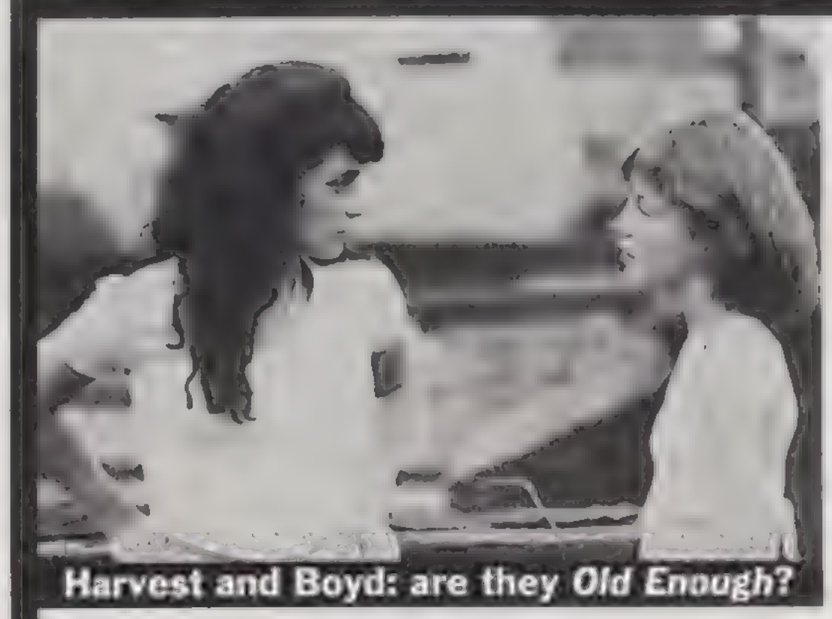
And yet it's the crazy mixture of romance and satire that is *All of Me*'s strength, that and the skill (under Carl Reiner's direction)—with which Martin and Tomlin convey the idea of an androgynous society with all the gay variations as major and minor chords. They can do everything: they are macho male, sultry female, best friends, and everything in between. Their duet is an amazing conjuring act in which we suddenly see the new sexuality materialize on the screen.

The one cop-out is the inclusion of Victoria Tennant as the conventional fantasy-perfect female, a sop to the sexist tastes that Tomlin and Martin have been tweaking mercilessly throughout. In an ending that is confusing even by *All of Me's* chaotic standards, Tomlin's loony soul enters Tennant's luscious body, thus allowing Steve Martin to have it both ways, a 10 soul and a 10 body. The effect of Tomlin's "disappearing" act, like a wife acknowledging the claim of a younger rival, is to tell us it takes two women to service a man. For shame! —M.H.

Steve Martin Lily Tomlin swap sexes, souls, and gags in *All of Me*

ROBERT RISKO

MOVIES... MOVIES... MOVIES... MOVIE



Harvest and Boyd: are they *Old Enough*?

KIN FLICK

Coming-of-age movies are as inevitable as their subject matter, with every season bringing forth a new batch of screen teens to grope their way towards maturity. While this was once a male prerogative, with girls relegated to the roles of gropees, the tale of unfolding estrogen has recently taken its place alongside that of testosterone in films like *Sixteen Candles* and *A Nos Amours*. Those movies were written and directed by men—which doesn't really matter except that it's nice to see two female filmmakers, sisters Marisa and Dina Silver, taking their own crack at girlhood in the current *Old Enough*.

What we get in *Old Enough* is one pre-pubescent and another barely post-. Pale, goofy, androgynous Lonnie is a rich kid. Around the forbidden corner lives newly busty Karen; she's swarthy and street-smart as all get-out. Over the course of a hot, dull summer, friendship ensues: Karen finds herself comically ill at ease in the stuffy atmosphere of the upper bourgeoisie, while Lonnie learns about life from the ethnic working class—most especially from Karen's sexy, bad-ass brother. Soon enough, though . . . it's September.

Doesn't sound surprising, does it? And it isn't. But *Old Enough* has real magic in its quiet observations—particularly the subtle ways in which Karen and Lonnie struggle for the "lead" during the course of a friendship almost tryst like in its intensity and abruptness.

Marisa Silver wrote and directed, Dina produced (they are, by the way, daughters of director Joan Micklin Silver). The excellent young actresses, who manage to propel the film through its unfocused sections, are Sarah Boyd as Lonnie and feisty Rainbow Harvest as Karen—which brings up an interesting footnote: that generation of 'sixties offspring, the ones with names like Rainbow, Windsong and Frodo, are themselves now coming of age. The public record is in for a treat. —BRUCE HANDY

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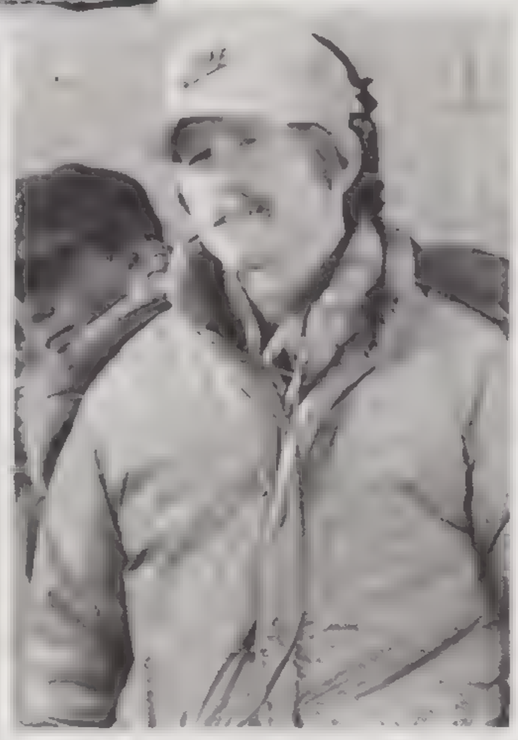
Taking a chance on love: the new wave

Ron Howard and John Hughes are two young directors who are bringing Hollywood back to life again—or at least back to the 'thirties when kisses were kisses. Although they both claim Frank Capra is their favorite director, both married their teen sweethearts, both make comedies, and both wish they were baseball stars, they are not alike, for they came to Hollywood in such different ways that it's hard to imagine they arrived in the same town.

Ron Howard's latest movie, *Splash*, was so sweet and wonderful that even Pauline Kael grudgingly admitted it was "frequently on the verge of being more wonderful than it is . . . that verge isn't a bad place to be, though." Howard, thirty, decided to be a director when he was eight years old and a regular on *The Andy Griffith Show* (that was before he starred in *Happy Days*, of course). When asked what he thinks his special talent is, he says "Humanizing characters—making them believable in even strange situations, like the fact that people really bought a mermaid in *Splash*."

We also have to thank him for figuring out what to do with Daryl Hannah, an actress so preposterously beautiful that she might have wound up in a James Bond harem if Howard hadn't brought her hidden sweetness to light. Today he's making a movie without a mermaid called *Cocoon*. "It isn't a love story *per se*," he explains. "It's a kind of science fiction fantasy and an ensemble movie not unlike *Diner* or *The Big Chill*."

John Hughes is thirty-four, has written *National Lampoon's Vacation* and *Mr. Mom*, and written and directed *Sixteen Candles* and next year's *The Breakfast Club*, starring Anthony Michael Hall (from *Sixteen Candles*) and Ally Sheedy. He has, to all intents and purposes, become a part of Hollywood but insists on living in his home just outside



Romancing the crowd: director John Hughes (*above, left*, with *Sixteen Candles* star Michael Anthony Hall) and Splash's Ron Howard (*near left*).

of Chicago, claiming, "I live here because I live here. It's where I'm from. I like the Midwest a lot. People here have no idea what I do—they think I don't have a job because I'm home all day writing." Hughes began life as an art major in college but left to become a poet and finally wound up working for *National Lampoon*. "What I learned at the *Lampoon* was to be completely honest. It was very liberating."

Sixteen Candles is a movie about a teenage girl (Molly Ringwald) holding out for true love. "It was really a portrait of myself," Hughes says. "But I told it from the girl's point of view because of the embarrassment."

Ron Howard, on the other hand, does not seem like a man who would put himself in a teenage girl's shoes. But what he and Hughes have in common besides the ability to direct is that they have somehow managed to make small, touching movies that appeal to more or less normal Americans—or at least the kind like me who wish we were still in the 'thirties when kisses were kisses.

—EVE BABITZ

RAE DAWN CHONG, twenty-three, comes up smiling—after years of TV work—with an incredible five films this year. She plays everything from a wronged wife hanging out in a bar named Eve's in *Choose Me* to the angel of a break-dance circuit in *Beat Street*. Asked if her father, Tommy Chong (of Cheech and Chong), helped her to get into movies, Rae Dawn says, "I'd been making movies for six years by the time he started. I've helped *him* with *his* career." Somehow, this comes off as sweet. She's wise, she's cocky—she has a boundless poetic energy that will impel you to see her over and over and over and over.

ROBERT MAPPLETHORPE

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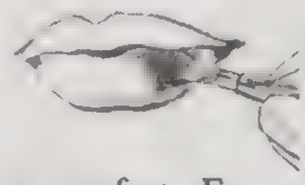

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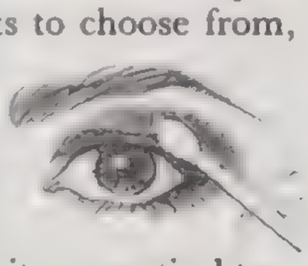

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THE GO-BETWEENS

Images and Impressions: Painters Who Print; Walker Art Center, Minneapolis; September 23—November 25

Museums tend to segregate paintings and prints, partly because the latter seem to demand a relatively intimate space, and partly because each medium is looked after by a separate staff of curators. Even when a museum assembles a one-man retrospective, it often relegates the artist's prints to marginal areas, insinuating that they are of secondary importance. But the enlightened curators at the Walker Art Center have decided that it's high time to scrutinize—side by side—the paintings and prints of a select group of internationally renowned younger artists. The aim of the show is to celebrate a new and lively generation of printmakers and to examine the creative crosscurrents between the two media.

The nine artists, all in their thirties, are New York City's Richard Bosman, Louisa Chase, Susan Rothenberg (*see next page*), and Donald Sultan; Minnesota surrealist T.L. Solien, the Italians Francesco Clemente and Mimmo Paladino, and the West Germans Roger Herman and Jörg Immendorf. What unites these artists, in addition to their printmaking, is a blunt figurative style, often referred to as Neo-Expressionism.

Perhaps not surprisingly, many of today's Neo-Expressionists favor printmaking processes that reveal the touch of the artist's hand: woodcut, linocut, etching, and monotype. An impressive number of artists are reviving printmaking's oldest process, the woodcut, which has been out of fashion for the last few decades.

If size is any criterion (and why not?), several of these prints are major statements. Bosman's 1984 woodcut "The Fall" is over five feet high, larger than many of his paintings. Herman's 1983 woodcut "Van Gogh in Red" is a whopping nine by nine feet, demanding to be viewed from a distance.

Susan Rothenberg —forceful painter, flourishing printmaker— develops her ideas in both mediums. "Pinks" *left*, her 1980 two-panel woodcut, evokes primitive images.

WALKER ART CENTER, MINNEAPOLIS

In "Tattoo," Rothenberg's 1979 acrylic painting, *above*, a ghostly horse appears between upside-down horse legs; an equine head is cryptically superimposed on one of the legs.

It's no accident, of course, that woodcuts also played an important role in the formative years of German Expressionism. Kirchner, one of the artists involved in Die Brücke, an artist's organization that originated in about 1905, claimed that "the woodcut is the most graphic of the print processes." The medium was ideally suited to German Expressionism's harsh, angular forms; and, today, it appears every bit as appropriate for Neo-Expressionism's seemingly aggressive, impetuous drawing. The physical act of gouging the wood to make a print corresponds to the spontaneous covering of the canvas with slashing strokes of pigment.

Whatever the medium, image is what counts. And few artists can summon more arresting, if disturbing, imagery than Clemente and Rothenberg, fantasists who deal in rather demonic self-portraits. Clemente's untitled oil (*left*), presents his face amid a dreamlike jumble of erotic figures; the animal ears atop his head insinuate an advanced case of satyriasis. His woodblock self-portrait, "I" (*below*), is no less insinuating. The full, invitingly sensual lips and the look of withering disdain in the narrowed eyes, all rendered in brilliant spectral colors, suggest an effulgent narcissism.

Rothenberg's 1980 woodcut, "Pinks" (*top*), part of a series of "head and hand" images, is a conceptual self-portrait. "I was thinking that all I have is a head and a hand to paint with, and eyes in my head," she said in an interview. While she usually shuns color, which she considers "frivolous, decorative," she chose to do this print in red and black—"hellish, devil colors." In superimposing a hand upon a face, she makes the fingers point upward from the head like horns.

As with so much Neo-Expressionism, a chilling undercurrent of malaise and foreboding runs through many of the images in this large (one hundred and fifty works) and ambitious show, which makes its point that "painters who print" often find their ideas in one medium and develop them in another. —DAVID BOURDON

COLLECTION GERALD S. ELLIOTT, CHICAGO

A new face in printmaking: Italian artist Francesco Clemente dwells on his own features in "I" *right*, 1982 woodblock, and in the untitled 1983 painting, *above*, where his head is flanked by orgiastic figures and an androgynous nude.

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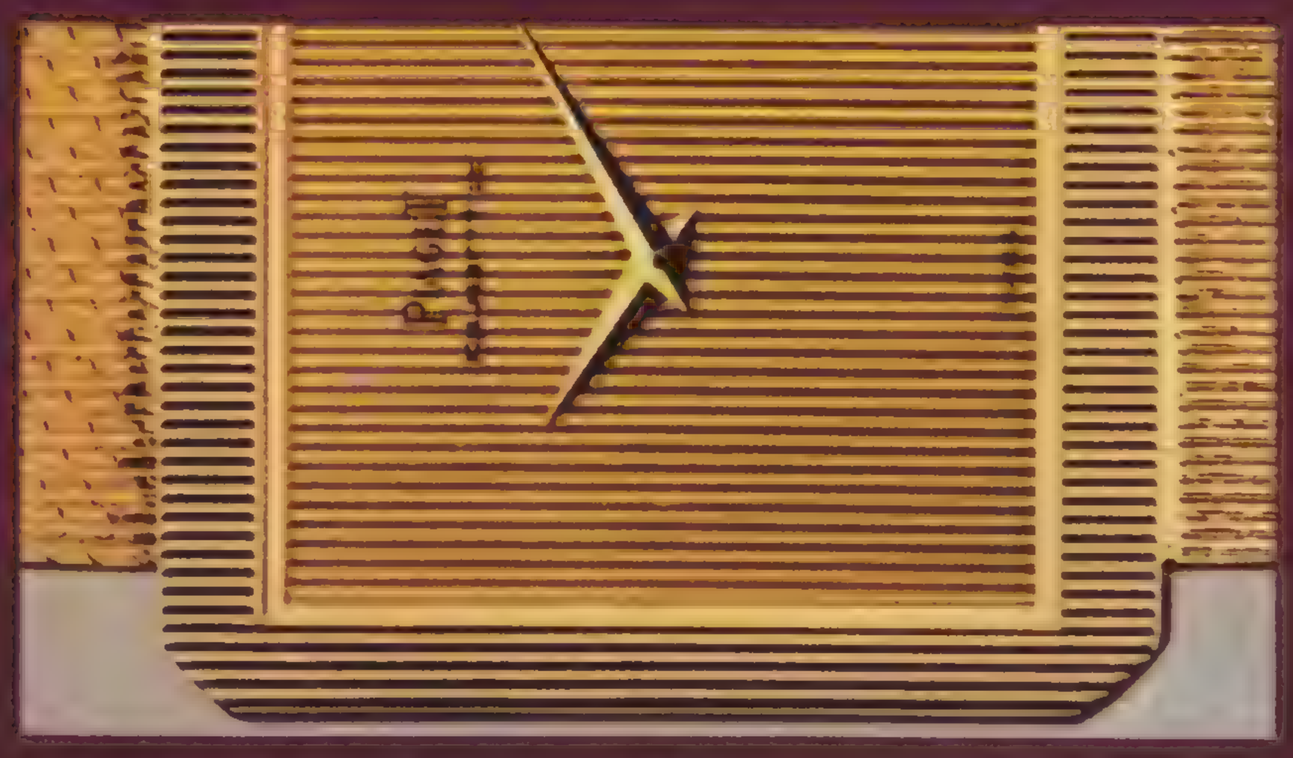

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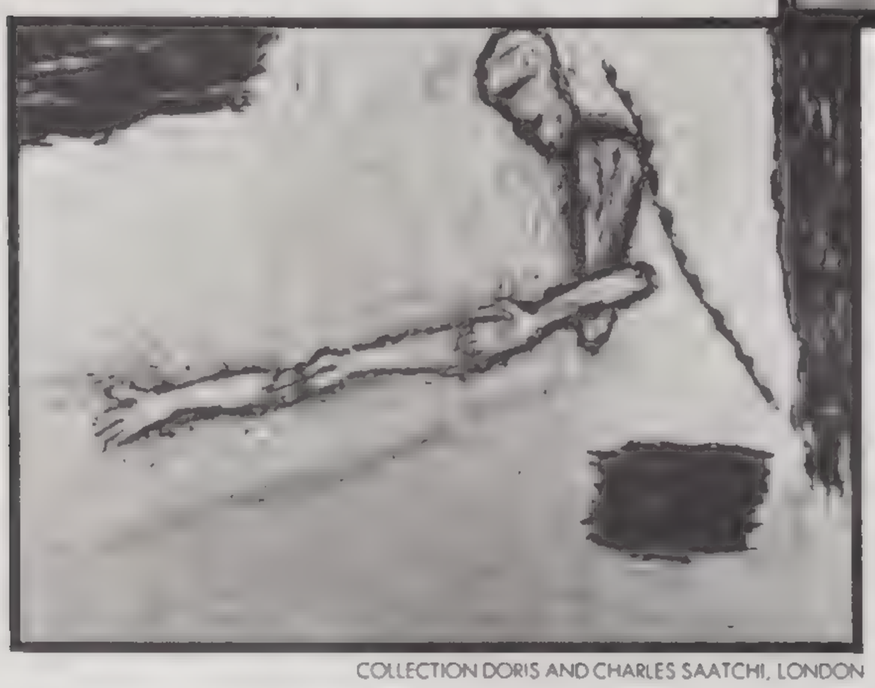
PRIMITIVE MYSTERIES, NEW IMAGES

Susan Rothenberg; The Detroit Institute of Arts, Michigan; September 9—October 21

Like primal images dredged from a clouded past, Susan Rothenberg's paintings evoke uneasy sensations: they are slightly familiar and more than a little spooky. Her schematic subjects are often commonplace—human figures, heads, body parts, clothing, trees; but they emerge from her nervous, frenetic brush strokes as hallucinatory apparitions adrift in a dimensionless, psychologically charged space. The artist's subjects and her feelings seem to be in a continual, turbulent state of flux. After coarsely delineating her subject, she repeatedly reworks the outlines until they function as both contour and nimbus.



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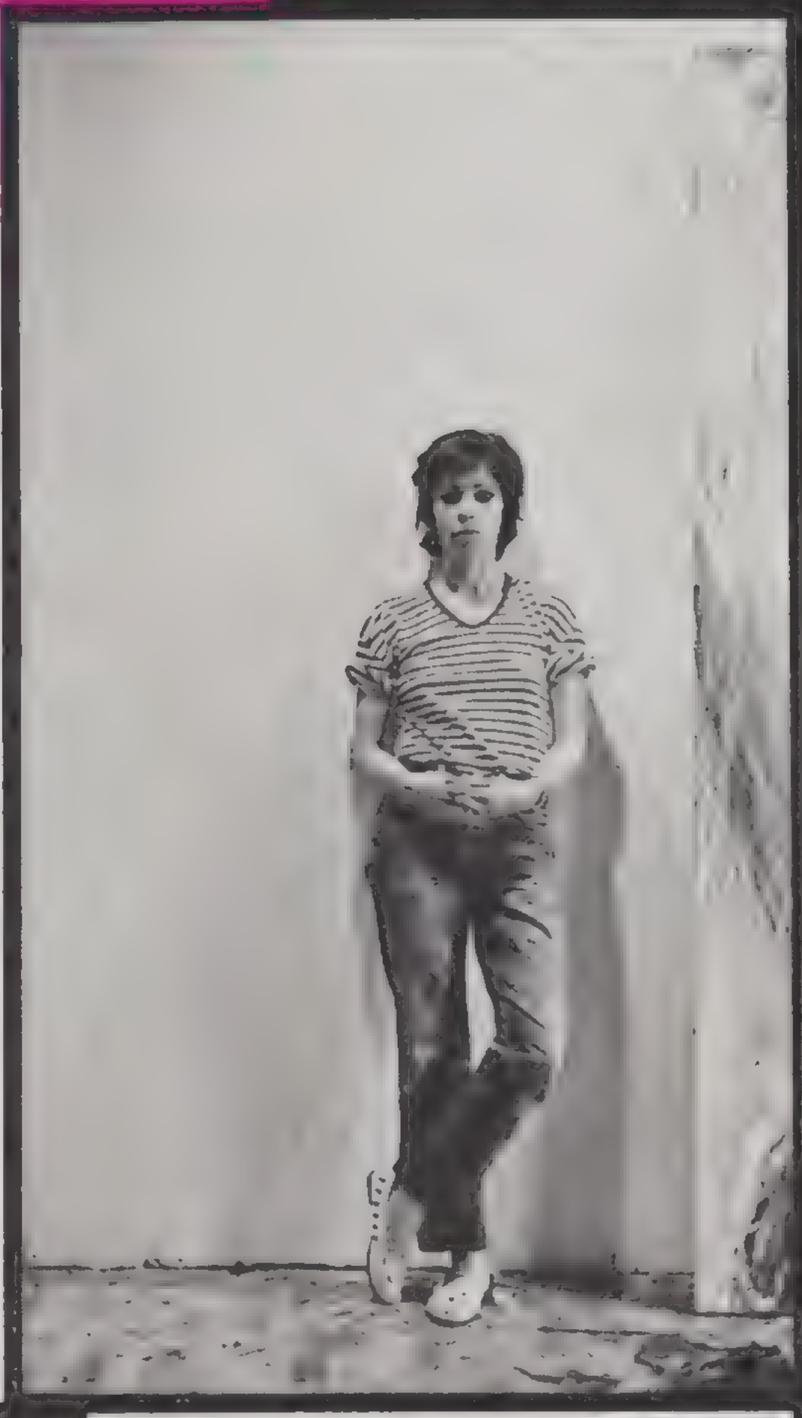

SHEILA METZNER

Delving for primal images: Susan Rothenberg, *above*, in her NYC studio. *Left:* "Patches," 1982 oil on canvas, 87 x 117 inches

Born in Buffalo, New York, in 1945, Rothenberg is one of the few women painters to make her mark in the Neo-Expressionist school. She took her fine arts degree at Cornell University in 1967, then, as she acknowledges, didn't "get serious" about art until 1972. Her first solo show at New York City's Willard Gallery, in 1976, was a startling success, containing large schematic representations of horses, curiously intersected by geometric lines. The combination of rudimentary image and geometry suggest a bizarre amalgamation of paleolithic cave painting and color-field abstraction.

Initially, Rothenberg's horses were rendered in full profile. After 1978, she distorted and segmented her horses, as if to convey feelings of emotional turmoil. In "Tattoo" (*see page 98*), 1979, included in the Walker Art Center show, an indistinct frontal (or rear) view of a blue horse appears between two outlined, upside-down horse legs. The freely drawn outline of a horse head is superimposed on one of the inverted legs, becoming the "tattoo" of the title.

Detroit's Rothenberg show is, by design, neither large nor comprehensive; it contains about a dozen paintings, none earlier than 1982. The traveling exhibition originated last year at the Los Angeles County Museum of Art, and its contents have altered as its itinerary has been extended. Among the recently added paintings, the most impressive is probably "Bucket of Water," which suggests a multiple exposure of a standing figure with dozens of arms, overlapping in a somewhat cinematic fashion, lifting a pail of water overhead and pouring it.

Part of the pleasure in viewing Rothenberg's work is due to her zesty brushwork. Working in oil, she manages to keep each stroke distinct, while creating the overall effect of great density. Her long, fluid, flickering strokes bring to mind the lush, painterly brushwork of artists as diverse as Monet, Philip Guston, and Jasper Johns. In Rothenberg's case, the expressive brushwork accentuates the underlying anxiety of her haunted images.

The show travels to London's Tate Gallery in November, to the Virginia Museum of Fine Arts in Richmond in February. —DAVID BOURDON

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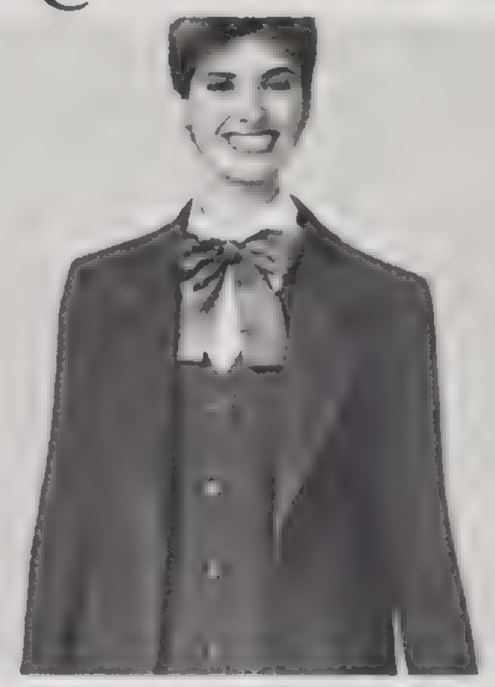

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"Agitato!" commands Riccardo Muti. Then he stops his rehearsal of the Philadelphia Orchestra to sing, in a highly charged baritone, a phrase from the first movement of Tchaikovsky's Fourth Symphony. Starting again, he paints an infinite variety of circles, squiggles, arcs, and ellipses with his left hand, eliciting mood, style. Facial expressions too cause musical results. Muti's jaw thrusts forward at moments of heightened intensity; his dark eyes often seem to pierce the object of their focus.

But the man whose commanding glare has been called "the death ray" is no tyrant. "It's no-fault rehearsing," one of the players says. "He just wants it to be good."

And he wants it to be beautiful. "I don't think that fear is a right method to make music," Muti says. "Music is beauty. It is like a wonderful lady. You cannot conquer a lady just with fear, do you think?"

At the age of forty-three, Muti is not only music director of the Philadelphia Orchestra, but also conductor laureate of the Philharmonia Orchestra of London. In 1986 he will also become the music director of La Scala in Milan (as well as maintain his Philadelphia post). His performances and recordings have brought him prizes, honors, endless accolades. But it is the orchestra players who give him the greatest honor of all—their affectionate respect.

Muti: "To beat time is very easy, but to make one hundred people part of your own mind, and soul..."

DEBORAH FEINGOLD

Muti may seem unapproachable to some, but his distance signals shyness rather than arrogance. Born in Naples, Muti never expected to become a musician: "I was not a child who was trained to become a genius. I am one of five brothers, with a tough mother and a tough father. Music was simply part of our education. Little by little I began to love the sounds I was able to create on the violin, but I never left regular school. I had a completely normal life, and today, I still lead a kind of double existence: Muti the musician, Muti the non-musician."

Muti could lead the glamorous life in any of the major capitals of the world. Instead, he and his wife, Cristina, and their three children live in Ravenna, Italy. "It is just a small city," he says. "Very mysterious. It was the capital of the Byzantine Empire, and it has remained as it was two hundred years ago—small houses, small streets, dark in the evening. When I go there I have no connection with the world of music. I have silence if I want, I have my family, my wonderful friends. We are a funny company of people, very Goliardic—like troubadours!"

And the conductor studies music there. "When I decide I will study a score, I start by having it on my piano, even if I don't turn the first page for months. It is like an old-fashioned courtship. I like to know it's there; I feel warmer and warmer toward it, then, when I feel really ready, I turn the first page. I study, analyze, live without it for a certain period, then, after two months, I go back to it again."

Muti's repertoire is vast, and always expanding, but he also makes time for other studies: "You cannot conduct, be a good interpreter if you don't know about the literature and art that influenced the composers. You must be informed. If you go around the world, like a gypsy, beating time every day, without opening your mind, at a certain point of your life you will become old, and if you see behind you just conducting, you will be miserable."

In the prime of his life, Muti has a pride that is well-deserved: "Now I will sound arrogant, but it is the truth, so you will forgive me. But what I've done from the point of view of career—this terrible word, career—to be in a leading position in the musical world, I don't have to be *obbligato*—to bow down to anyone. My positions as music director were given to me by the orchestras, by the musicians. *They* wanted me, I did not play any political games. I am very proud. This may be a question of being from the South, a peasant."

Riccardo Muti must have everything in life he wants: "Personally? Yes. Musically? Oh, no! That I will never have. I have—from the point of view of instruments—the best you can have. Now my biggest problem is to go into the music more and more deeply. And fortunately this is without end. Conducting is a great challenge. To beat time is very easy, but to make one hundred people part of your own mind, and soul, so that they reach a certain moment, a certain tension, a certain climax all together, this is not easy. I had a very good friend, a conductor, who was almost ninety. 'What a pity,' he told me, 'to be near to death now when I was just learning how to conduct!'"

—EUGENIA ZUKERMAN

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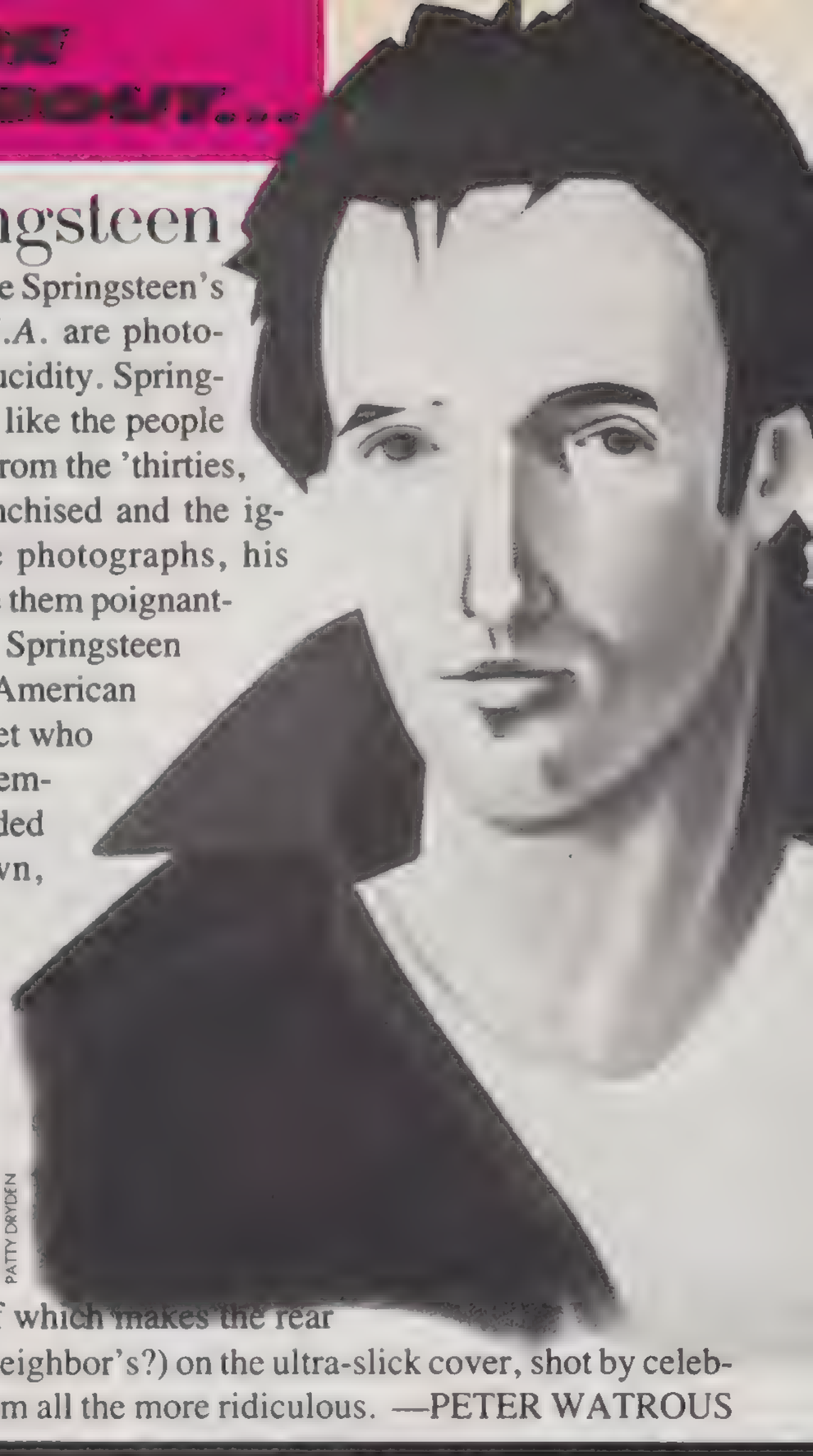
Stories By Springsteen



The songs on Bruce Springsteen's *Born in the U.S.A.* are photographic in their lucidity. Springsteen's subjects, like the people in WPA photos from the 'thirties, are the disenfranchised and the ignored. Like the photographs, his songs accumulate details that make them poignantly suggestive and self-contained. Springsteen tells stories about the vanishing American dream. They're about a Vietnam vet who comes back to the indignities of unemployment, about a hometown boarded up after the local mill shuts down, about a high-school hero gone to seed. Because they underscore, simply and without a fuss, the dignity of unexceptional lives, these songs ring true.

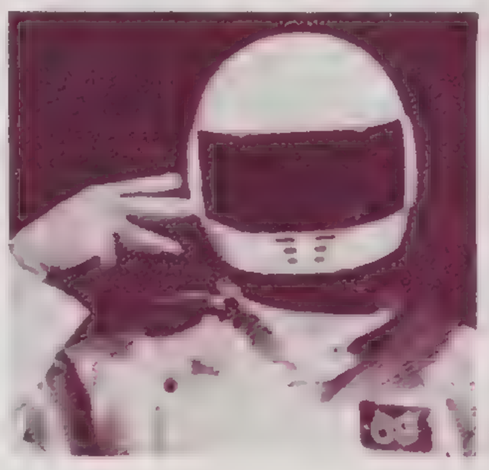
Born in the U.S.A., with its hints of rock-a-billy, is raw and stripped down, musically a perfect complement to the acidulousness of Springsteen's irony. All of which makes the rear end (Springsteen's? his next door neighbor's?) on the ultra-slick cover, shot by celeb-photographer Annie Leibovitz, seem all the more ridiculous. —PETER WATROUS

PATTY DRYDEN

MUSIC... MUSIC... MUSIC... MUSIC...

MEN AT QUIRK

The Earons dress in white futuristic uniforms, hide their faces with helmets, identify themselves by numbers (.33, .28, .22). They look like the next in a long line of musical marketing ploys, but it's not as simple as that. By remaining anonymous, they're ducking the effects of racial stereotyping in music. Their press kit says they "exist in all colors"; their record company won't divulge their race. The plot worked: their video to the black-sounding hit, "Land of Hunger," with its wicked parody of an English accent, has made it to MTV, notorious for giving black acts the cold shoulder.



Like their schtick, their music makes the point. With its hints of reggae ("Land of Hunger"), rock ("Beat Sixteen"), and funk ("Put your Earon it"), the music has the broad appeal of a funkier Culture Club or Michael Jackson. Without the bias of the eye, the ear has a good time. —P.W.

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Michael Landon on a *Highway to Heaven*

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Don Johnson and Philip Michael Thomas from *Miami Vice*

Soleil Moon-Fry as *Punky Brewster*

TIM SHEAFFER

Michael Landon: mercy strained

Michael Landon really does think he's God's gift to the world: he has created and produced a show in which he plays an angel who tromps down from heaven in army fatigues and combat boots to do odd jobs and make the world safe for sentimental platitudes and wearing your hair over your ears. Why does Michael Landon wear fluffy flaps of hair over his ears? On NBC's *Highway to Heaven*, Landon's angel, Jonathan Smith, is always asking his "Boss" for guidance, and I think this is one of the issues he should inquire about. Instead, he stares lovingly, a Moonie with a big chest, and in a soft, lowing voice tells the unemployed the world only stinks if we make it stink. Cut your hair, Jonathan, and then we'll talk.

Now, Lindsay Wagner has *pretty* hair, but as *Jessie*, ABC's police psychiatrist who wants crazed gunmen and psychopathic sex maniacs to get in touch with their feelings, she's busy handing out the happy talk, too. "Please, you gotta do something, my little Richie he in dere," cry the mothers of Tucson, and Jessie is off to the rescue of child hostages cowering in suburban ranch houses. "People care about you," she says gently, and the loonies put away their shotguns and stumble gratefully off to jail. Celeste Holm plays Dr. Jessie Hayden's Mom, and she's so classy and sharp that she makes her mediocre lines sparkle. She is an actress with a sense of humor, not just a smile. Even in this dowdy police drama, Holm manages to sound and talk like an intelligent person instead of a TV actress working up an impression of an intelligent person, and sometimes some of her style rubs off on Wagner.

There's another feisty old mom on ABC's comedy *Who's the Boss?* who lusts after Tony Danza, an ex-ballplayer in a tight T-shirt. Tony keeps house for her lady-executive daughter. He has a nine-year-old daughter with a wise mouth; his boss has a seven-year-old son with a pet snake. There's also this kid who wears a Martian mask to dinner. But I guess he's on another show. Right—*Charles in Charge*, on CBS. You see, *his* nanny is Charles, who is not a ballplayer, but a college student. NBC is also a proponent of this revolution in child care: they have a grouch with a tweed hat and a pipe looking after *Punky Brewster*, a vile, freckled waif, complete with puppy, who camps out on the couch and asks, "If you don't let yourself feel sad, how can you ever feel happy?" I don't know, Punky. But didn't anyone ever tell you it's not polite for little children to be sanctimonious? That's why we have Michael Landon. Show a little respect.

Valley of the Paper Dolls

In *Paper Dolls*, Morgan Fairchild, Miss Insincerity Slinko Snake of *Flamingo Road*, returns to the overdecorated suites of nighttime soaps, taps menacing pointy fingernails on high-power-luncheon table tops, and hisses sarcastically from behind the overwhelming fuzzy mountain of her fur coat. Watching Fairchild's camp scheming is an extremely pleasant way to wile away a weekday evening. Her Racine is a modeling agent, most of whose clients are innocent little dim bulbs or formerly innocent, suicidal, pill-popping little dim bulbs. The best-looking and the only really convincing actress on the show is Mimi Rogers as Blair Fenton, aging model and indulged daughter married to nearly bankrupt Seventh Avenue husband who is too proud to get bailed out by zillionaire dad. Lloyd Bridges plays her Big Dad who owns the BIG company and chairs tense family dinners in the BIG, BIG house. *Paper Dolls* boasts the biggest big house on the air; it's a lot of fun.

Mooning over *Miami Vice*

Miami Vice is a cleverly written new detective show on NBC. It's witty and I suppose you could call it innovative, too, although the innovations are the kind that could quickly become TV clichés.

Created by Anthony Yerkovich, a *Hill Street Blues* writer, *Miami Vice* incorporates a lot of the glib naturalism *Hill Street* introduced—the hand-held camera moseying through the station house, eavesdropping on the guys. What I like about *Miami Vice*, though, is that, in the pilot at least, it is not as coy and cute as *Hill Street*. Yes, Sonny Crockett, the undercover vice-cop hero, has a pet alligator named Elvis who has swallowed a clock and ticks, and you can't get much cuter than that; but the characters seem a little more irritable and selfish than on *Hill Street*, less, you'll excuse the expression, caring.

And the new show is slicker looking, too. Long, dreamy, dialogueless sequences roll through a Miami that is marvelously grainy and lurid and corrupt. It was inevitable after MTV's huge success the networks would start incorporating some of that backlit fog into their shows. What was not so predictable was that MTV's meaningless pretentious images could be used to make TV narrative more subtle and more fun.

When there is dialogue, it is also pretty good. Sonny Crockett is a blond, unshaven, ex-football star who stares disgustedly at a break dancer and growls, "Five thousand street corners in greater Miami, and Gumby here has to choose ours." He drinks too much, doesn't play by the rules ("As for backup," he tells a superior who wants him to quit hotdogging it, "the last time I called for backup I almost got shot to death by Bluto here and Lee Harvey Oswald"), and spends a lot of time with runny-nosed coke dealers who tell him how they sponsored a child in Bogota. Crockett's partner, Ricardo Tubbs, is a smooth black Brooklyn expatriot who looks fabulously handsome in his one gold earring.

It is possible that the regular series will devolve into an undercover *Odd Couple* with lots of arguments and mushy reconciliations, but I suspect *Miami Vice* will always have enough creepy sleazeballs to make up for that. "Voice a little on the festive side? Cross between Tito Puente and Carol Channing?" Crockett asks, trying to identify a dealer who's called just Tubbs. "Dude gives new meaning to the word alien." —CATHLEEN SCHINE

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PEOPLE ARE TALKING ABOUT... PHOTOGRAPHY.

HOT DOGS!

Ruth Silverman's *The Dog Book* (Knopf) is a visual hymn to the dog, a loving, lavish book of photographs in which dogs—old dogs, young dogs, sly dogs, rare dogs, big dogs, show dogs, barking dogs, weird dogs, war dogs, and more dogs than one could ever toss a stick for—are shown in attitudes quintessentially dog. It establishes once and for all that if people gathered, there must have been a dog nearby; that in fact human life without dogs is unthinkable.

DIGGITY!

In Silverman's expert selection of prints, all the photographs reveal some arresting aspect of dogness. Moving chronologically from a calotype by Fox Talbot of a carved dog on a dog's tombstone (1844) to Tod Papageorge's ornate and comic photograph of a dog being filmed (1980), there is no lapse in Silverman's passionate regard for the creature we too often take for granted.

But how could there be! Dogs are the ideal photographic subjects. They can be counted on to act naturally while being photographed. They never worry about the set of their mouth, the look in their eyes, or the angle from which they are being viewed. This is certainly true of Robert Flaherty's "The Huskie" (1923), unsettling in its close view of one dog's capacity for absolute ferocity, or Dan Weiner's "East End Avenue, New York" (1950) in which two middle-aged women talk while their dogs, facing away from each other in attitudes of rest, express their boredom.

Rarely celebrated by painters and almost never by poets (with the notable exception of Elizabeth Barrett Browning's poems about Flush), dogs seem to have found in photographers their true champions. There is a Berenice Abbott photograph of a woman cheek to jowl with a gentle and jaded bulldog (1926); a Brassaï of three fully clothed women lying on a bed with three dogs at their feet (1932). There is an oddly prim, totally generous, Elliott Erwitt photograph of a family group posing with their enormous smiling dog whose personality steals the tableau (1964), and many more. *The Dog Book* is bound to make all of us think better of ourselves as human beings. We seem to be at our friendliest, our liveliest, our most vulnerable, in short our best, when there is a dog at hand ready to restore us to ourselves.

—MARK STRAND

Where there is life, there are dogs: *above*, Toni Frissell, (Vogue, 1942); *below*, Elliott Erwitt, (New York, 1974)

Bill Blass

The exuberant glamour of Bill Blass this Fall! A shape—just a provocative bit of brevity!—that's rippling, shimmering, nearly dancing with the radiance of tiered—fringed!—bugle beading. The silk chiffon chemise, an all-stops-out contrast in bronze on one half beige on the other, is just possibly the most exciting silhouette to yet cross the threshold into Fall. Find it, just part of the Bill Blass collection where Bill Blass reigns at Saks Fifth Avenue. In American Designers Collections.

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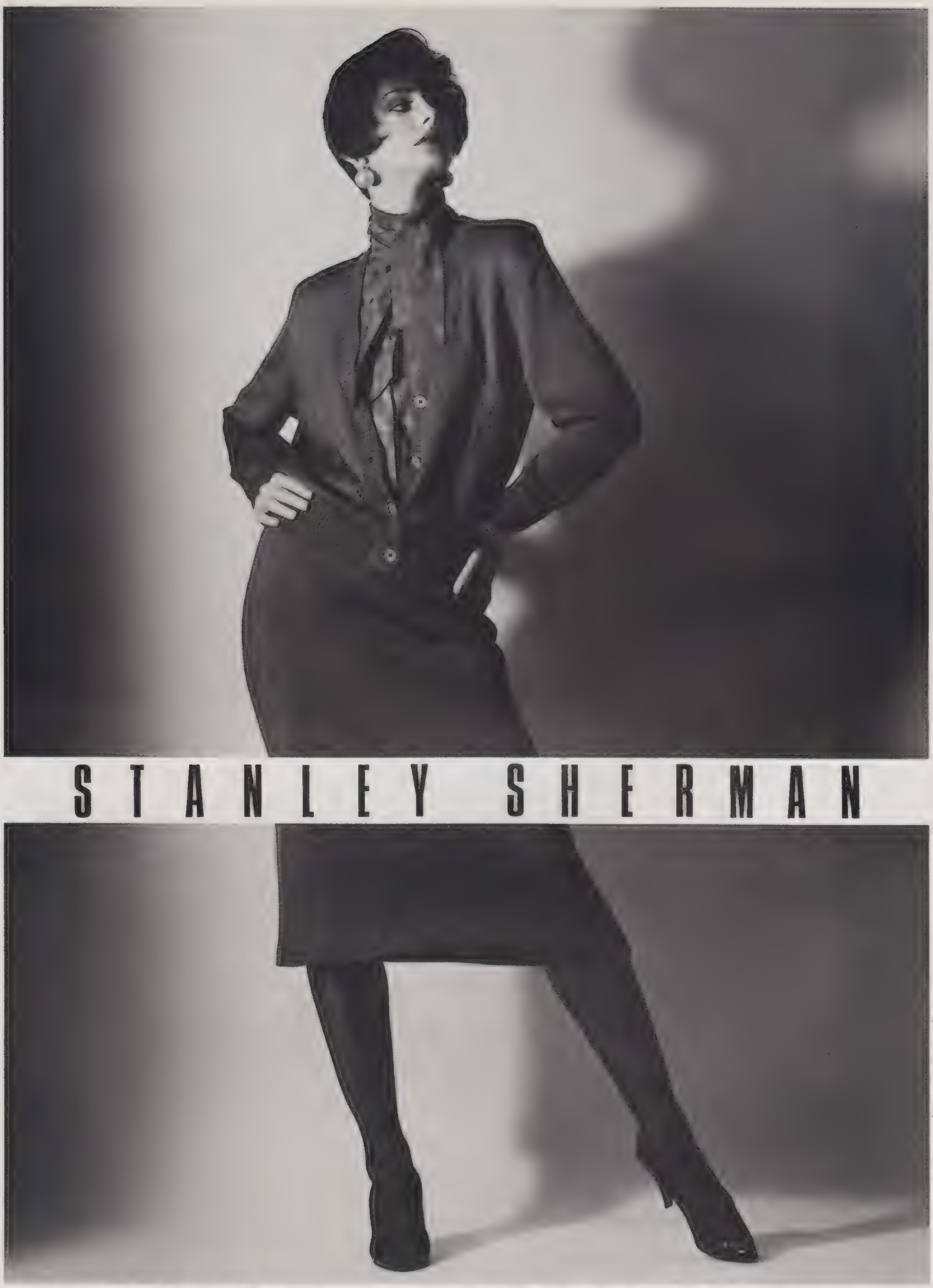

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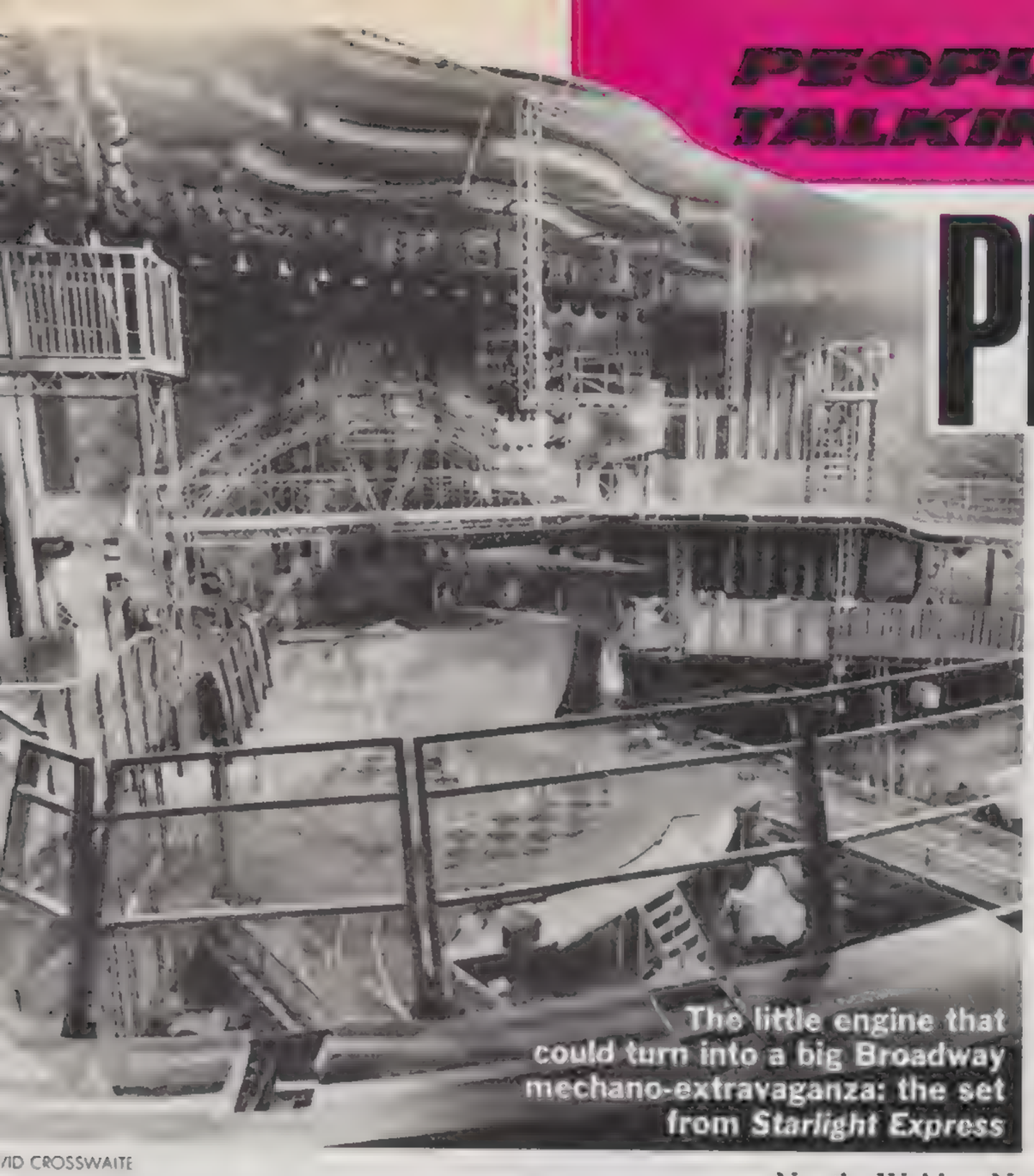
PEOPLE ARE TALKING ABOUT...

PREVIEWS!

Vogue scopes out the London winners en route to Broadway . . . psychs out the Michael Bennett-Swoosie Kurtz *Scandal*



The little engine that could turn into a big Broadway mechano-extravaganza: the set from *Starlight Express*

DAVID CROSSWAITE

SUSAN CURTIS

***Starlight Express* will be the biggest, loudest, most lavish and eagerly anticipated musical of the new Broadway season.** Whether it will be the most successful is open to debate. That powerhouse British team of indefatigable composer Andrew Lloyd Webber, Royal Shakespeare Company director Trevor Nunn, and set and costume wizard John Napier are together again on a production that is, in many respects, the son of *Cats*, their enormously successful first collaboration. Like its predecessor, *Starlight*, currently playing to packed houses in London, is a fable in which a modest children's tale is the thin premise for an evening of spectacle and rock-inspired sound. It's *The Little Engine That Could* as told by Cecil B. De Mille (if he'd been an MTV fan), a race between honest, steam-driven Rusty, a muscle-bound Presleyesque diesel, and an AC/DC punk-power electric engine. You don't need to buy a ticket to guess who wins.

No, the Webber-Nunn-Napier trio doesn't need subtext to hold an audience's attention. Instead of plot there are such divertissements as thirty-plus performers made up as various types of railroad cars, all on roller skates, chasing around a set that includes a suspension bridge, tracks cantilevered off the walls of the theater, and platforms that project into the orchestra. There are also three video screens that help the audience see the high speed actors from every angle, a light show that presumably is an evocation of mankind's (or train-kind's) indomitable spirit, and songs that pay homage to, or parody (it's uncertain which), 'fifties rock, country-western, David Bowie. The show's finale is set to hand-clapping, sing-along, old-time American gospel music.

Starlight Express appears to have every ingredient of a commercial winner except a book, lyrics (Richard Stilgoe's efforts inspire renewed appreciation for T.S. Eliot), a truly original score, and heart. Technology has been substituted for human feelings. The clank of the money machine can be heard even after the throb of amplified sound has faded.

—MARY ANN TIGHE

DUANE MICHALS

Patricia Hodge, West End *Benefactors*

THEATER... THEATER... THEATER... THEA

In keeping with the English tradition of literate theatri-cality are two well-made dramas enjoying West End success and slated for '84-'85 New York season.

After the hilarious mayhem of Michael Frayn's current comedy hit *Noises Off*, the intellectual ambition of *Benefactors* is an impressive display of his versatility. It's about two couples who become entangled in each other's lives and jobs—an architect and his anthropologist wife (played with daunting efficiency by Patricia Hodge, the object of Jeremy Irons' and Ben Kingsley's desires in the film *Betrayal*), and a bumbling housefrau and her journalist husband. Their friendship *à quatre* is played out against the backdrop of a public controversy—the rebuilding of an inner-city neighborhood.

The theme is control, the shifts of power that shape our communal and private landscapes. As in *Noises Off*, Frayn displays a knack for writing an ensemble piece. But where his comedic characters bump against each other with slapstick precision, collisions in *Benefactors* are all the more painful because they're psychic and cultural.

Pack of Lies by Hugh Whitemore is a neat, linear piece based on a true incident. A quiet, suburban couple were forced to spy on their neighbors by British officials who had discovered that the friends were Communist agents. Whitemore meticulously details each character, even to the long, comfortable after-supper pauses between husband and wife. Yet the play is too much like its protagonists—conventional, well intentioned, reticent, and, ultimately, dull.

What emotional energy it does possess is in the part of the wife, who disintegrates under the strain of her duplicitious position. Every gesture of friendship—holiday gift giving, conversation over coffee—becomes a torment. Judi Dench of the London cast finds a complexity in the woman's confused loyalties that goes well beyond the script. Jean Simmons is considering taking on the role in New York, and, as in Dench's case, her involvement would add some flavor to the brew. —M.A.T.

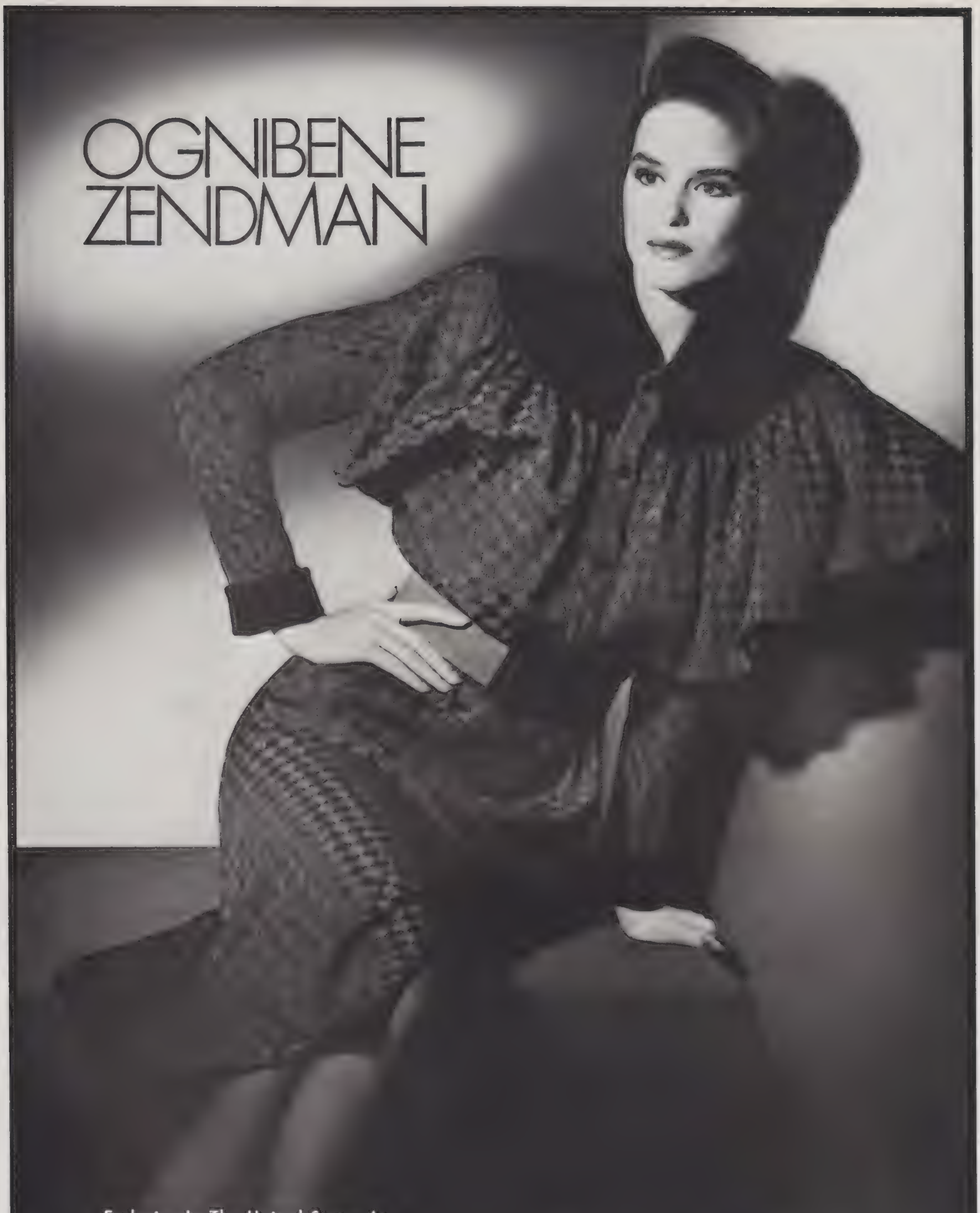
The Broadway rumor circuit has begun to buzz with the talk of Michael Bennett's recent doings. The choreographer-director-producer of such theater landmarks as *A Chorus Line* and *Dreamgirls* prefers to develop his shows collaboratively in workshop. Now in the works: a project that's tentatively called *Scandal*, and is just as tentatively scheduled to open this season.

Though Bennett's office is resolutely mum on the particulars, the "street" reports that the musical stars Swoosie Kurtz as a woman in the process of divorce from Treat Williams. In quest of her sexual identity, she decides to tour Europe and sample a range of romantic permutations. Her odyssey includes a ménage à trois, a lesbian affair, and a stopover in a whorehouse. How this unusual fare will be set to music and where the journey will end are unknown—probably even to its director and his team.

BARBARA WALZ

Dumped by Swoosie Kurtz: a *Scandal*-ized Treat Williams

Several of Bennett's regular collaborators are involved, but two of the creative crew will be making their Broadway debuts. Treva Silverman of *The Mary Tyler Moore Show* writing stable is responsible for the book. Jimmy Webb ("By the Time I Get to Phoenix," "MacArthur Park") composed the score. If Bennett proves true to form, expect changes, delays, tumult, magic. —M.A.T.



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THE ALIEN COMIC

Tom Murrin isn't exactly funny. He's something more extreme, which is why he's known as the Alien Comic. He scavenges, finding bits in the fat of the urban landscape and in the muscle of his own persona. Here, he rapidly put on strange things he made from junk and explained: "When it comes to fashion, it's like anything else: safety first. Who wants to look great but feel vulnerable?"

SCOTT HEISER

Tom Murrin, the Alien Comic, is a man of contrasts. His face says cornhusker; his wardrobe, bagperson. The stories he tells are personal, even intimate, but they're delivered from a circle of trash-can props—a veritable Stonehenge. His performances, lasting about fifteen minutes, explode like Rube Goldberg contraptions or car accidents, as Murrin dances and careens through his fifty-odd costumes and artifacts.

The pieces suggest tribal rites, but Murrin's context is urban. Like his prop assemblage, which is part monument to, part ruin of, pop culture, his works at once celebrate and try to exorcise maddening confluences: the nearness of luxury and need, of balance and violence, of rebelliousness and go-with-flow adaptability. Once it's triggered, you can't take your eyes off his chaotic energy. The performances are exhilirating and unsettling, like a walk down Broadway. They're about the risk of running into drama—possibly coherent, possibly fragmented—as soon as you put your foot out the door.

Murrin mainly works the Lower East Side clubs, such as Pyramid, and 8 B.C., where audiences are rapt and keep coming back—he never does the same show twice. And word of his peculiar ironies is wafting uptown.

Recently he appeared in Washington Square as the Alien Fashion Consultant, offering hints on survival gear. Roller skaters, dogs, and sundry cruisers sidled up to the performance mat as Murrin stretched like a sprinter. Then, sensing a critical mass had accumulated, he donned a hot-pink dress with an orange kangaroo pouch, drew a pair of pantyhose adorned with plastic brains over his face, and began to uncoil.

"I know what to wear on a nude beach," he announced. "Fashion is my forte." Pause, mood shift. "The more you look like you have snakes in your hair, the better"; a portion of telephone-cord spaghetti illustrated the idea. For "the healthy outdoor look," Murrin suggested a basketball hoop hat. Beaning himself with a basketball, he explained: "Any time you feel like it, you can stuff on yourself." But he was most enthusiastic about "chic with hard edges"—a pinstriped suit studded with real pins, or a "brief case" made of stiffened boxer-shorts. "Carrying a scepter or bat is recommended because the truly fashionable person is vulnerable."

Murrin won't say how old he is. He grew up in Hollywood, but somewhere along the line acquired a Hoosier drawl. In Seattle, he formed Dwarf Theater ("It doesn't get in your way"), then honed his visual punning during a long tour of Asia, where, he says, "the people didn't understand English but loved seeing a Westerner playing with their garbage."

Murrin sweats lavishly and creates gory tableaux, but innocence washes through his work—he's a kid unearthing marvels in an abandoned lot. And he's happy. He's his own boss, as his father advised, and he's changing shape in every show. "If I come on as a bird," he says, summarizing his credo, "I want to go off as a dog."

—LAURIE STONE

"There is a way of living that has a certain grace and beauty. It is not a constant race for what is next, rather, an appreciation of what has come before. There is a depth and quality of experience that is lived and felt, a recognition of what is truly meaningful. These are the feelings I would like my work to inspire. This is the quality of life that I believe in."

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Photography by Bruce Weber

Dazed in spa-land

IT'S HIGH NOON AT THE FITNESS RANCH, AND A WOMAN IS STARVING

BY JOAN GELMAN

I just got home from a fitness ranch, hundreds of dollars lighter.

A fitness ranch is a "fat farm" with cactus. There was no fooling around at this one. Four-mile mountain hikes before breakfast; hourly aerobic and toning workouts in the gym and pool; Nautilus; tennis; racquetball. I flew maniacally from one activity to the next from seven in the morning until nine at night, when I squeezed in an extra twenty minutes on the stationary bike to burn off dinner.

All this on 700 calories. It's a good thing I didn't stay longer—after five days, I had gained two pounds. By my calculations I should have lost ten just changing outfits.

My instructor—a dead ringer for Christie Brinkley—wasn't worried. "Muscle weighs more than fat," she said. "You shouldn't even get on the scale." She was 5'8" and weighed 123. Was she worried?

I don't look like Christie Brinkley and I worry. And when I lose weight, I want it in writing. Telling a compulsive dieter to throw away her scale is like telling a new mother to throw away her thermometer. She'll never relax until she sees 98.6, and I'll never feel safe until I see that magic number I hit for fifteen minutes after a three-week bout with a stomach bug in 1959. That elusive number known as my "real weight."

So that's what they mean by the "burn"—the thinner you get, the more you weigh. Luckily, I wasn't alone.

Every year, a bunch of friends lock ourselves up to lose weight. This year, there were eight of us from New York and one from California: a radio talk-show host and television reporter; an assistant to the deputy mayor; an advertising director; a television executive; a film vice president; a literary agent; a corporate art advisor; an archeologist; and a television producer and writer. A group obviously destined to insure stimulating conversation at the highest level.

We talked about food, we talked about wrinkles, we talked about thighs. The Jacuzzi and sauna became forums for critical debate: how many diet candy bars is it safe to eat in one day? (One woman had eaten nine before breakfast without any ill effects.) Do those papaya and garlic pills they're pushing under the counter at an Upper East Side beauty salon make you lose weight? (Yes—your blood pressure drops so low you faint before you can make it to the kitchen.)

We even evolved our own theories: body creams metabolize as fat; carbohydrates make you retain water, and jumping jacks make you lose it (this was corroborated by a fitness lecturer, and, later by a gynecologist, whose warnings we interpreted to mean that jumping jacks make your uterus bounce on your bladder). We had discovered a natural diuretic.

A personal theory of mine is that the aerobics you do in gym class do not help you out in real life. That's why I didn't fall for the "six-mile hike on those new fun fat bikes" they were advertising back at the ranch. I headed for the maxipower class. For one thing, there are no mirrors on hikes, and I had to keep an eye on my cellulite. For another, I know that the outdoors is no place for city women to exercise. I warned them.

The hike turned out to be twelve miles straight down and up one of the deepest canyons in the Southwest—pushing those fun fat bikes all the way. Only our friend from California, the filmmaker, sailed through unscathed. But she's used to going outside.

The art expert took one look at the view from the top, had an anxiety attack and crawled back on all fours minutes before her sciatica flared up; the woman in advertising had to be carried down to the highway by two guides when her ankle came out of the socket; the television executive stepped on a cactus; the broadcaster lost her voice; and the assistant to the deputy mayor got lost.

I waited patiently in the dining room nursing a salt-free seltzer, nibbling on a bran crisp until they finally staggered in for lunch—my son Gregg looked better after he ran the marathon. But I must admit I was jealous. "How much did you lose?" I asked.

It was like a shot of adrenalin—they raced to the scale. Not a pound in the group after twelve miles.

"It's just muscle," I said, reaching for another bran crisp. "Don't worry."

As it turned out, the woman who eventually did lose like wildfire—six pounds in five days—had skipped meals and lived on the Hershey's Kisses she had stashed in her suitcase. We had to order her an "emergency" drink when she started to pass out in the dining room before lunch every day, but she did have incredible bursts of energy.

So much for exercise and three sensible meals a day. I've decided if I can't look like Jane Fonda, I'll look like Bettina Schmidt. The East German luge champ had to work her way up to 190 pounds to compete at Sarajevo. I know I can do that. And, if I can find a luge class in the city, I'll be ready for Calgary in '88. I hope there's room in those cute striped suits for my M&M's.

Joan Gelman *is a television producer.*

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REVILLON: FROM A BOLD LEGEND THE THRILL OF BEAUTY

June 15, 1918

Dear Father,

My inspection of our trading posts is nearly complete, and I am headed "south" towards civilization to begin my return to Paris.

It is difficult to believe that twenty years have passed since our first expedition to Hudson Bay. Life in the North still seems so strange, so wild, so awesome. And yet it is so beautiful that my heart is heavy at the thought of leaving.

Our trading this year has been successful — again proving grandfather's foresight in buying our pelts directly. No other furrier will have the quality of lynx and blue fox that we have, and the ermine and mink are up to our usual standard.

I met a Messr. Robert Flaherty, a film producer who has an intriguing idea of making a film about the true life story of an Eskimo named "Nanook." The film would introduce the world to this land of igloos, kayaks and these wonderful ice cream sticks! He would like Revillon to finance this undertaking, and I recommend that we do so. I have a feeling that a film of this type could become a classic that future generations would enjoy and learn from.

I am glad to hear that our New York branch is doing well. Grandfather was right about that as well. American women do love our French designs!

Good bye, Father. I will write again soon.

Victor

Translated from the letters of Victor Revillon II, 1958.

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Q&A

Best makeup advice ...when to change hairstylists... skin smoothers

Q I would like to have a cosmetic consultation; how can I find a makeup artist who's right for me?

A If you like a particular cosmetics line, often you can get a consultation from the company's representative in a department store, or you can go directly to one of the company's salons, such as Merle Norman, Elizabeth Arden, Georgette Klinger. Usually the consultations are free or have a minimal fee; but you're expected to buy some cosmetics. Some private salons, such as Jean Louis David, NYC, also give consultations for a small fee. At Beauty Checkers in Henri Bendel, NYC, and Diamond's, Phoenix, you bring in your own makeup and receive a one-hour lesson for $25.

Freelance makeup artists are another option. "Fees range from $25 to $1000," says Pablo Manzoni, a freelance makeup artist in New York City. He suggests that you watch a makeup artist work on someone else first; or ask to see the artist's clipbook or pictures of past makeovers to see if you like his or her work.

"Ask, 'how often do I need a makeup consultation,'" suggests Pablo. "If the answer is more than twice a year, watch out. Also ask 'how many products do I need?' I don't think anybody should require more than fifteen."

Aida Grey, owner of the Aida Grey salons, suggests that you "be fully made-up when you go to a makeup artist so you can ask 'what am I doing wrong?' Make sure you're seated in front of a mirror and watch the application; in our salons, we make up half the face and help you make up the other. Also, look at the makeup artist—does the person have style? How is her makeup applied? A makeup artist must win your confidence before she [or he] can give you her [or his] best."

Q I was unhappy with my last haircut. Is it time for a new hairstylist as well as a new style?

A "All hairdressers have a certain repertoire of styles that they're comfortable with," says Charles Booth, owner of NYC's La Coupe.

"It's difficult to do a cut the same way every time, and some customers like the creativity, excitement of something different each time. I think at least once a year, everyone should have a new look."

A new look may indeed mean switching stylists, but Booth believes you can often do that within the same salon. "Sometimes while you're having your hair done, you'll notice the stylist beside you work on someone else and think 'I'd like to try that.' People think their own stylist will be hurt, but in a really good salon, that shouldn't be the case."

Booth also encourages bringing in photos of haircuts in magazines. "There was a time when hairdressers thought that slighted their creativity," says Booth; "but it's a wonderful way for a client to help by communicating what she wants. And inspiration from someone else's hairstyle is okay, too, as long as you realize the limitations of your particular hair. Hairdressers can do magic, but the magic has to be within the bounds of what your hair will do."

Q I like the smooth, polished look my skin gets from using body-buffing creams, but are they safe?

A Yes, if used according to directions, says Gary Wildman, Ph.D., vice president of research and development of Dr. Scholl's, who noted that buffing creams are a less-abrasive alternative to pumice stones and skin "filers." Many buffing creams (such as Dr. Scholl's Foot Beauty Buffing Cream) are made with moisturizers that penetrate to soften skin while surface abrasives rub off dead, dry layers. Others (such as Clinique's Body Sloughing Cream) specifically recommend that you use a moisturizer after sloughing. "Try using a pumice stone or file to remove initial build-up of rough skin," suggests Dr. Wildman. "Then, use the cream daily to maintain soft skin." Apply creams to wet skin for easy, gentle rub-offs, where rough skin builds up, such as feet, elbows, knees. ▽

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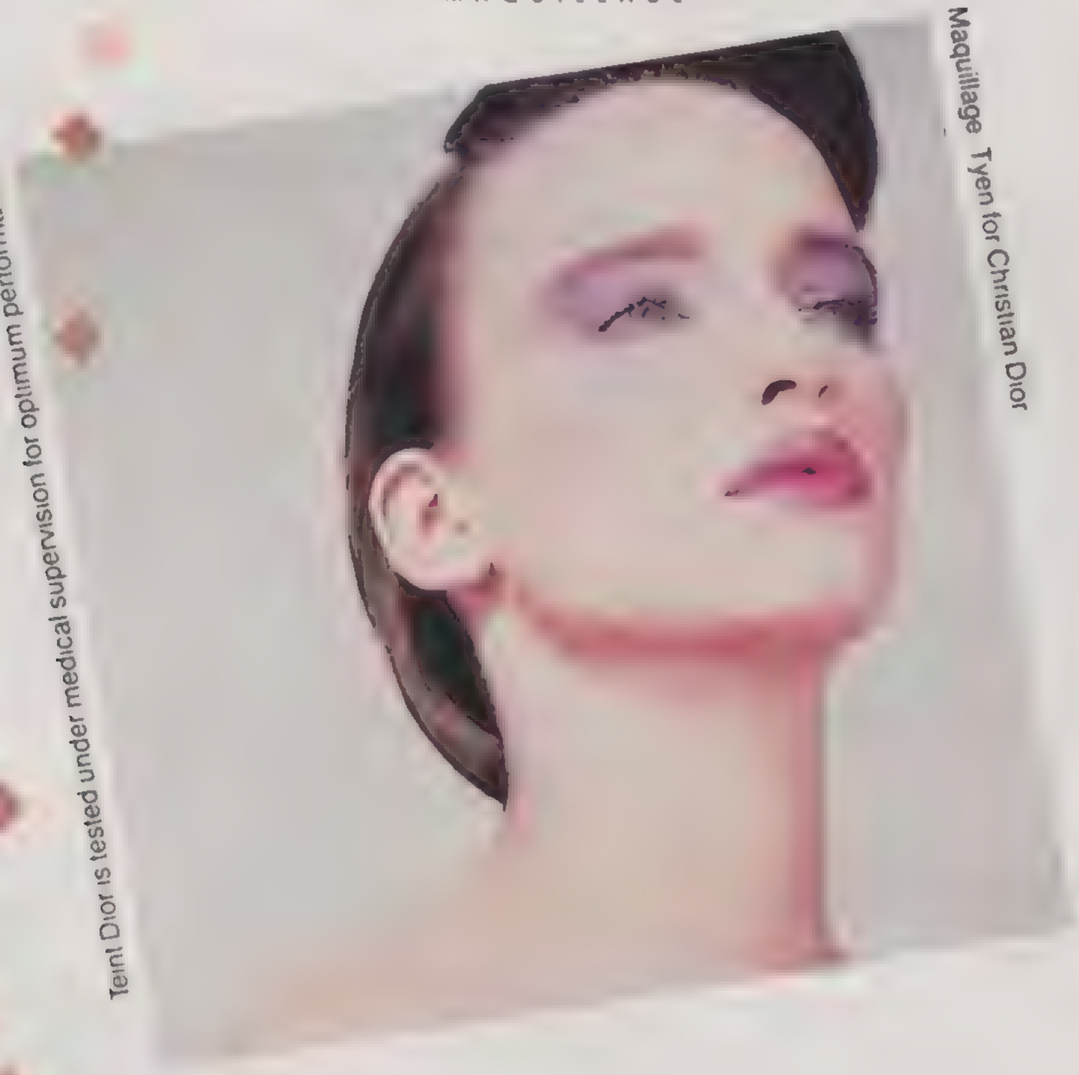

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Between Us

When two jobs beat one ...finance among friends... many women, one thought

By Lorraine Davis

IN HER OWN WORDS . . .

"When you're going one hundred miles per hour down a mountain on two sticks, nobody's going to make a decision for you; you have to have a certain discipline from the training ...If you have discipline, if you have common sense, if you're pragmatic, you can go into almost any field and be good in it. Nothing just comes along—you have to work hard."
—Ivana M. Trump, interior designer, executive vice president of The Trump Organization; former fashion model, Olympic skier from Czechoslovakia

"We're moving very rapidly from an industrial society into a high-tech information society, and schools will play a major role in deciding how effectively we make that transition. We must make sure that every child in this country has access to the best education we can give them. It's the teachers who are the most demanding who are the most effective."
—Mary Hatwood Futrell, president, National Education Association

"Poor health and poor health care are probably the most disastrous things that can happen to an individual; it really deprives them of their opportunities. I'm involved in trying to make sure that, under new economic pressures, patient care is still quality care, that we're not going to sacrifice the gains we've made for purely economic reasons."—*Suzanne Knoebel, M.D.; in 1982, first woman president of American College of Cardiology, now chairman of its Government Relations Committee*

DOUBLE THE PLEASURE

"Dual careers" doesn't always refer to couples; some women think one is not enough. "I couldn't give up one profession," said Judith Lee Hainline, "I liked them both." A practicing optometrist in Ft. Lauderdale FL, Judy is also a jockey, racing once or twice a week. . . . The same devotion to two interests led Anne Stockton, M.D., to continue her acting career in New York City while she practices psychiatry. . . . Then there's Julie Staver, an athlete who's co-captain of the USA Olympic women's field hockey team, is also a veterinarian in the Philadelphia area. In both occupations, she says, "You have to be calm under pressure." . . . And in Darien, Connecticut, Juliet Schnell is a commercial lending officer at the Continental Illinois National Bank and Trust Co.'s regional office, but she also owns and operates a home- and boat-delivery seltzer-water service, supplying antique squirt bottles of the fizzy stuff. "I've gotten very strong doing this work," said Juliet, who totes two thirty-five-pound cases at a time.

A FRIEND IN NEED . . . OR NOT?

In her financial seminars for women and girls, especially those with inherited wealth, Tracy DuVivier Gary—a founder of The Women's Foundation of San Francisco (consultants and one of about two-dozen funds now involved in feminist philanthropy in the U.S.)—tackles, along with all the basic concerns, that very sticky subject of how or whether to lend money to a friend.

If you have capital, do you have a responsibility to share it with someone in need—or will such a loan inevitably ruin a friendship? (Some women give or lend only to the community because of this fear.) Tracy said her own method is to meet with the friend and be as professional as possible. "I ask for a contract, with a default clause that the borrower will be responsible for any collections fee or for negotiations with a mediator. The agreement protects both parties. I want my money to do good things in the community and come back to me, so I can send it out again."

SEPTEMBER SONG

This month, women across the U.S. will concentrate on earth-saving. It's said that one American Indian tribe avoided unnecessary combat by giving the war-making decision to their women; they knew women would fight for survival but not for "honor." Peace may still be "up to the women."

How can we prevent nuclear destruction? The National Women's Conference on Preventing Nuclear War is organizing a "call for accountability." On September 12, 250 prominent women will meet in the Cannon House Caucus Room of the U.S. Congress to speak on this non-partisan issue. Some will represent groups, such as Helen Caldicott of Physicians for Social Responsibility, Betty Bumpers of Peace Links, Mary Gray of WEAL, LaDonna Harris of Americans for Indian Opportunity, Marian Wright Edelman of the Children's Defense Fund, Dorothy Height of the American Council of Negro Women, Estelle Ramey of Association for Women in Science. Twelve congresswomen, including Geraldine Ferraro, plus Billie Jean King, Jessye Norman, Sally Field, and Jean Stapleton will be there too. The Conference chair, Joanne Woodward, sums up their goal: "It's survival. Period." The group also is hoping to televise the highlights of the Conference on PBS on Sunday, September 16.

On September 12, you can support the Conference by calling or writing your own congressional candidates and the presidential candidate of your choice. Let them know how you feel about life. (For more information: Charolett Goodwin, NWCPNW, 600 Maryland Avenue, S.W., 303 Capitol Gallery West, Washington DC 20024; 202/484-9490 . . . or dial 1-800-THE-FUTURE.)

THE BOSS'S DAUGHTER

Today, the heir apparent of many a family business is not the owner's son but his daughter, or wife. For them, the meshing of their private and professional lives can be a mixed blessing. The Wharton Applied Research Center of the University of Pennsylvania's Wharton School has come up with advice and counsel in the form of three-day workshops for women currently or potentially involved in their families' businesses. The next will be on September 18–21 in Philadelphia and will cover career and personal expectations and special issues that these women face as managers. Best of all, the seminars decrease a sense of isolation, provide instant support networks.

REGISTRATION FOR ALL

In support of a U.S. women-voters registration drive now being waged by the Women's Vote Project, League of Women Voters, etc., Denver Women's Partnership fields a forum on "Women Who Govern," September 15, with Astronaut Sally Ride as an eye-catcher. The Partnership of seventeen top women is making 1984 the year of "All Denver Women." For facts about registration in your own area, talk to the League or to Joanne Howes at NWEF/Women's Vote Project, 1410 Q Street, NW, Washington DC 20009; (202) 462-8606.

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People are talking about Beauty

Trade Tricks of the

What a professional makeup artist can teach a woman: how to master the quick changes, the differences in technique that lift a look from so-so to terrific. Here, some very modern advice from makeup expert Glenn Roberts, director of creative training, worldwide, Elizabeth Arden.

Eye, lip, and cheek colors don't have to "match" what you're wearing: they should coordinate a look. "Think about dressing your face the same way you think about dressing your body. Learn to look at makeup colors as accessories that pull a look together."

Save colored mascara for the evening, unless it's navy. "Dark without being hard, navy can be worn anytime. It's not so blue that you end up with colored lashes, but it makes the white of the eyes look clearer. Navy's especially wonderful for blue and green eyes, but I'd use it for brown eyes, too."

Quick office-to-evening shift: Add a bit more eyeshadow in a dramatic strong color *over* the one you're wearing—on the lid, the outside corner of the eyes—so eyes look more special, more emphasized. Extend your eyeliner toward the outer corners of the eyes—or rim the lower lids with blue or green pencil; it adds interest for evening. Brush on a touch more blusher, refresh lipstick, and go.

Use concealer cream sparingly, only to minimize shadows. If you try to cover lines with concealer—as so many women do—you only end up emphasizing them. The reason—a basic art principle: anything you darken recedes, anything you whiten comes forward and is emphasized. The idea is to lighten shadows so they don't look "deep." Choose a concealer in a flesh tone *one shade lighter* than your natural skin color—and remember, a little concealer goes a long way.

Foundation, to look modern, should not look like a mask. Most women don't need coverage all over the face but just on the high points—forehead, nose, cheeks, chin. Apply a little bit with fingers or sponge, then blend. Keep color a good half inch away from the hairline, thinning out foundation till it "disappears" into your skin with no obvious line of demarcation.

Expert makeup tips...scented facials...sun protection

Everyone knows that sunscreens are vital in summertime, but dermatologists are now learning that the single most important skin-care decision a woman can make at every time of year is to protect her skin from the sun. "Your skin can't tell the difference between an hour in the sun in September and an hour in mid-July; it absorbs the available ultraviolet radiation (a lot less in September) and counts it into the cumulative damage. Whatever the intensity of the light, it is still enough to contribute to the sun's aging and skin-damaging effects," reported Theodore Tromovitch, M.D., professor of dermatology at the University of California Medical Center at San Francisco, at a recent YouthQuest seminar.

Many women think that wearing makeup is sufficient sun protection on an everyday basis. "A basic foundation, at best, is equal to an SPF 5, and that is assuming it is applied all over the face, which it usually isn't," said Dr. Tromovitch. "If you have fair skin and wear very little or very translucent makeup, you're not protecting your skin very much at all.

"Conversely, don't be afraid of high SPFs. A 15 is not a total sunblock, but actually allows 40 percent of the sun's tanning rays to get through. Sunscreen strength is measured in ideal laboratory conditions, which are rarely the same as those in real life, when a woman is hurriedly rubbing on some sunscreen before her foundation as she runs out the door in the morning."

Few travelers to Los Angeles consider their visit complete without a stop at the Giorgio boutique on Rodeo Drive. Known around the world for the pampering it gives its customers—espresso or mineral water from the "bar"—and the pungency and staying power of its signature fragrance (recipient, this year, of a special Fragrance Foundation tribute), Giorgio's has now opened a mini fragrance "boîte" on East Fifty-seventh Street in New York City. Being featured there: the first of their skin-care offerings, a night cream that works for every skin type, is a face/neck/eye treatment all-in-one. It's meant, says Giorgio co-founder Gale Hayman, for women like herself, who lead hectic lives, travel often, want simple, portable, *effective* skin care.

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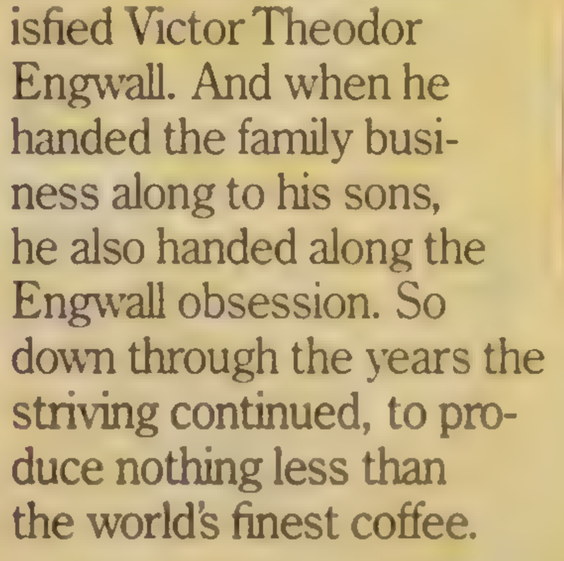
Over a century ago, in the small seaport town of Gävle, Sweden, a man was seized by an obsession . . . to produce the perfect coffee.

His search began in 1853, when Victor Theodor Engwall founded the company that still bears his name. He blended and roasted, tested and tasted with almost endless zeal. Although his fellow townsmen drank his coffee and found it superb, it never completely satisfied Victor Theodor Engwall. And when he handed the family business along to his sons, he also handed along the Engwall obsession. So down through the years the striving continued, to produce nothing less than the world's finest coffee.

A HAPPY ACCIDENT.

As the story is told, some years after this quest began, King Gustav V of Sweden, on a sailing excursion in the Baltic, stopped briefly at the port of Gävle. The sea breeze was chill. The aroma of Gevalia Kaffe in the air was most inviting. The King tasted. The King approved. And Gevalia was appointed coffee purveyor to His Majesty and the Royal Court of Sweden.



King Gustav V of Sweden.

However, even this triumph did not end the magnificent Engwall obsession. To this day this remarkable coffee is still made in Gävle, by people imbued with the Engwall ideal of perfection. It is Sweden's most beloved coffee. And generations of Swedish Kings have given it the Royal Seal.

Victor Th. Engwall

WHY THIS NOBLE FLAVOR MAY BE SURPRISINGLY FAMILIAR.

When you first taste Gevalia® Kaffe, you may be surprised to feel almost a sense of recognition . . . a *déjà vu.* Not that it's likely you've ever tasted coffee this good before. But this is the way you've always wanted coffee to taste. Rich. Full-bodied. As good in the cup as fine coffee smells at the moment of grinding.

Many have sought to discover how this special taste is achieved. What gives Gevalia its high flavor notes, lively piquancy, delicate nuances. Its body and depth, without bitterness.

There is no simple answer, and little purpose in trying to fathom why this coffee is so agreeable. It is enough simply to enjoy the pleasure of Gevalia's company with breakfast, lunch and dinner. To share it with friends. To linger over in moments of solitude.

COMES REGULAR—OR DECAFFEINATED BY A PATENTED EUROPEAN PROCESS.

This exceptional coffee is available now in the U.S. in regular or decaffeinated. Our patented decaffeination method is remarkably simple yet took years to develop.

The same

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If reply form is missing, for full details please write to Gevalia Kaffe Import Service, Dept. W, P.O. Box 5045, Clifton, N.J. 07015.

Decaffeinated, whole bean.

Regular, whole bean.

Regular, ground.

Decaffeinated, ground.

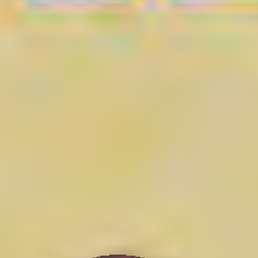
substance that creates the effervescent action in sparkling water is applied to the coffee beans at a certain temperature and pressure. Like a magnet, it draws out the caffeine, while the full coffee flavor and characteristic richness of Gevalia® Kaffe remain:

Gevalia Kaffe also offers a line of extra rich dark roasts and espresso coffees for the most discriminating of tastes.

ORDER IT WHOLE BEAN OR GROUND.

Gevalia Kaffe is a whole bean coffee which we offer to grind for you if you prefer. Each batch is roasted under the careful supervision of a Gevalia master roaster. Then, whether whole bean or ground, it is quickly vacuum sealed in special golden foil pouches. The better to preserve its freshness as you use it, Gevalia Kaffe comes in the half-pound size only.

Whole bean.



Ground, if you prefer.

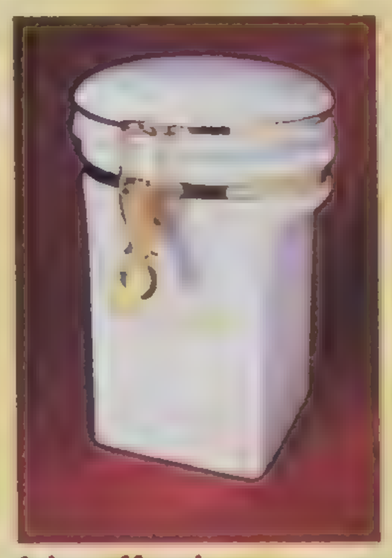
NOW YOU'RE INVITED TO TRY GEVALIA THROUGH A SPECIAL IMPORT SERVICE.

Until recently, Gevalia Kaffe has never been exported to the U.S. It probably never will be sold here in the usual manner. For beans of the quality in Gevalia are not available in quantities large enough to supply a mass market. And for many, its price puts Gevalia out of reach.

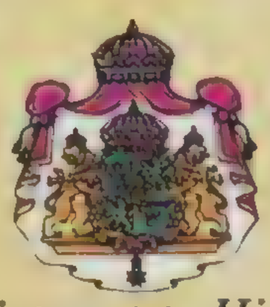
The only way to obtain a trial supply of Gevalia Kaffe is by ordering it directly from the Gevalia Kaffe Import Service. If the coffee lives up to your expectations, the Service will replenish your supply on a regular basis with no need of further instruction from you. There is, of course, no obligation to continue the arrangement. The decision rests with you.

A REGAL BRIBE.

To further assure that Gevalia Kaffe is kept at its best until it is consumed, a special canister has been designed in which to store each half-pound pouch after it is opened. This imported canister has an ingenious closure device to lock in freshness by creating an air-tight seal. Of white ceramic, the canister is embossed in gold with the Royal Crest of Sweden. It can be yours as a gift with the purchase of Gevalia Kaffe. This gift (retail value, $18.00) is intended, of course, to induce you to try Gevalia Kaffe soon. Once a few people do, we expect word of mouth will do the rest.



To send for Gevalia Kaffe, please read the details of this offer in the attached order form; fill out and mail it today. For your convenience, it folds and seals to become a pre-addressed envelope.



By Appointment to His Majesty the King of Sweden.

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Missoni. Rich complexities of color, unmistakably Italian. Here, the first shadings of fall '84 from a collection now in Tribout.

Gideon Lewin

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Among the many masterworks during Italy: Renaissance '84.

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Classic designs make time stand still. This captivating three-piece suit from David Hayes is simply a case in point. All wool crepe jacket and skirt, with silk jacquard blouse, in jade/black, 4-12; 530.00. In Gallery; Washington, Oregon, California, Utah and Alaska.

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SCHRADER KNIT

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MIQUETTE

SCHRADER NEW SPORT

SHOWN LEFT TO RIGHT:

- Mort Schrader Suit
- Schrader New Sport
- Schrader Sport Separates by Judith Luscher

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Linda Allard for

ELLEN TRACY

CONCORD® QUARTZ

The Concord® Gold Watch is a timepiece that makes the most of 14 karat gold beauty.

The design is always one of simplicity in concert with slim proportions. The case and bracelet appear as a single entity. It is constructed to embrace the contour of the wrist.

The Concord Gold Watch is completely hand-crafted at the Concord Watchworks in Bienne, Switzerland. Inside and out. Each integral part...from the carving of the case to the

hand-polishing of the gold is the work of master artisans.

The result is an elegance that is both contemporary and instantly noticeable. A look of luxury that is distinctly Concord.

Inside is the technological excellence one would expect from a watch of this beauty and quality. The special, ultra-flat electronic quartz movement maintains accuracy to within 60 seconds a year and never needs winding.

The Concord Gold Watch does more than tell time with an accuracy not possible with a manual movement. For in addition to being a watch, it is an enviable piece of fine jewelry.

For brochure send $2.00 to Concord, Dept. VO, 650 Fifth Ave., N.Y., N.Y. 10019.

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VOGUE

THE NEW YORK COLLECTIONS

The question this fall—how to achieve a polished, attractive look that works in a "real-life" way. VOGUE's answer—a fashion *video* that analyzes the best options of the season. From the appeal of tailoring for day to the opulence of evening, it's everything you need to know *before* you make your personal choices. Showings are scheduled at the VOGUE stores listed below. Watch for local advertising and call the store in your area for information or reservations for events planned during the month.

BALLIET'S
Oklahoma City, OK

Balliet's and VOGUE Present
the Best of Fall 1984
Thursday, October 4
11:00 a.m. Luncheon Show
Oklahoma City Golf and
Country Club

DAYTON'S
Minneapolis, MN

FILENE'S
Boston, MA

Filene's and VOGUE:
Fashion by the Book
Wednesday, September 5
5:30 p.m., Boston
Thursday, September 6
5:30 p.m., Chestnut Hill
Special Events Office
(617) 357-7922

B. FORMAN CO.
Rochester, NY

The Sixteeenth Annual
Forman Flair Award and
VOGUE Fashion Show
Auxiliary to the Medical Society
of the County of Monroe
for the Benefit of
Health Career Scholarships
Thursday, September 20, 10:15 a.m.
Rochester Plaza Hotel
B. Forman Co.
(716) 325-6000

B. FORMAN CO.
Syracuse, NY

B. Forman and VOGUE Fashion
Show for the Benefit of the
Auxiliary to the Medical Society
of Onondaga County
Friday, September 21, 10:15 a.m.
Sheraton Inn, Thruway Exit 37
B. Forman Co.
(315) 446-9243

GARFINCKEL'S
Washington, DC

Garfinckel's and VOGUE Present
"The New York Collections"
Wednesday, September 19
12:30 p.m. Box Luncheon
Garfinckel's 3rd Floor
Special Events
(202) 628-7730 x462

HIGBEE'S
Cleveland, OH

"Sparkle" at Severance Hall
Featuring Oscar de la Renta's
Fall Collection for the Benefit
of the Cleveland Orchestra
Friday, September 14
12:00 Noon and 7:30 p.m.
Severance Hall
(216) 231-7300 x66

HUDSON'S
Detroit, MI

IVEY'S CAROLINAS
Charlotte, NC

Gala Benefits for the Mint
Museum of Art
"Celebration IV"
Sunday, September 30, 6:30 p.m.
"Encore! Encore!"
Monday, October 1, 8:00 p.m.
Marriott Hotel City Center—
Uptown, Charlotte
Catherine Ackiss
(704) 372-3511 x272

KAUFMANN'S
Pittsburgh, PA

Fashionlogue 1984
"An Evening with Alexander
Julian and Julio Iglesias"
For the Benefit of
the Opera Workshop, Inc.
Wednesday, September 5
Champagne Reception 7:30 p.m.
Special Events Office
(412) 232-2175

LIBERTY HOUSE
Honolulu, HI

American Style—
A Two-Week Event
Unveiled Saturday, September 8
With a Gala Black-Tie Evening
Featuring a Personal
Appearance by Bill Blass
To Benefit the Honolulu Symphony
Ala Moana Store

I. MAGNIN
Los Angeles, CA

I. MAGNIN
San Francisco, CA

NORDSTROM
Seattle, WA

VOGUE Fashion Seminar
Friday, September 7
12:15 p.m. Presentation
Downtown Seattle Nordstrom
(206) 628-1490
Saturday, September 8
8:30 a.m. Presentation
Bellevue Square Nordstrom
(206) 455-5800

SAKOWITZ
Dallas, TX

Sakowitz and VOGUE Present
"The New York Collections"
Thursday, August 30, 7:00 p.m.
Sakowitz Fashion Salon
at Sakowitz Village
on the Parkway
Fashion Salon
(214) 934-8300

SAKOWITZ
Houston, TX

Sakowitz and VOGUE Present
"The New York Collections"
Wednesday, September 5, 11:00 a.m.
Post Oak Assembly Room
Wednesday, September 5, 4:00 p.m.
NASA Fashion Salon
Thursday, September 6, 11:00 a.m.
Town and Country Fashion Salon
Thursday, September 6, 4:00 p.m.
Champions Fashion Salon
Public Relations Office
(713) 951-3509

JOHN WANAMAKER
Philadelphia, PA

John Wanamaker and
VOGUE Present Fall 1984
Fashion and Beauty Seminar
Wednesday, September 19
12:00 noon and 6:00 p.m.
Greek Hall, 3rd Floor
Special Events Office
(215) 422-2301

Z.C.M.I.
Salt Lake City, UT

Z.C.M.I. and VOGUE Present
"The Fall 1984 New York Collections"
For the Benefit of the Salt Lake
County Medical Auxiliary
Saturday, September 29
12:30 Luncheon
Hotel Utah Grand Ballroom
Special Events Office
(801) 321-6296

According to many pantyhose charts these two women wear the same size.

HEIGHT: 5'2"
WEIGHT: 150 lbs.

HEIGHT: 5'8"
WEIGHT: 115 lbs.

TURN PAGE

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We're sure you're going to love Made to Measure* Pantyhose, but we want you to be sure too. So here's a very special offer: one pair for $1.00. Just fill out the coupon carefully: indicate the style and color you want, and don't forget your measurements.

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If coupon is missing, write: Made to Measure Pantyhose, P.O. Box 1039, Meriden, CT 06450

COLORS	REGULAR	CONTROL TOP	LIGHT SUPPORT
1. Bone	A1_____	B1_____	C1_____
2. Caramel Beige	A2_____	B2_____	C2_____
3. Taupe	A3_____	B3_____	C3_____
4. Beige Sand	A4_____	B4_____	C4_____
5. Gray Mist	A5_____	B5_____	C5_____
6. Suntan	A6_____	B6_____	C6_____
7. Midnight Navy	A7_____	B7_____	C7_____
8. Coffee	A8_____	B8_____	C8_____
9. Off Black	A9_____	B9_____	C9_____
10. Frosted White	A10_____	B10_____	C10_____
11. Pale Mauve	A11_____	B11_____	C11_____
12. Blue Slate	A12_____	B12_____	C12_____

HEIGHT _____ WEIGHT _____ WAIST _____ HIPS _____

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Some are too short so you struggle with a falling waistband. Some are too long so there's a constant battle with baggy ankles.

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e tug of war is over. Now Made to Measure Panty- Playtex® with the com- ed fitting system. ly every woman can at oy pantyhose that are

ed for her figure. Our ter only needs your mea- nts (waist, hips, height weight) to assure you of tyhose that conform to r proportions.

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These pantyhose are not Made to Measure, they're made to be beautiful. ct a style that suits you: ular, Control Top or it Support. Then choose n twelve fabulous fashion rs.

Personalized fit, fashion and the convenience of shopping at home. All for much less than you'd expect to pay in most department stores. The cost: between $2.50 and $3.50 a pair.

Our quality and value are something you've got to see for yourself and the best way is with our special get acquainted offer: one pair for $1.00. Just fill out the coupon and specify your style, color and measurements.

If you're wondering "where's the catch?"—there is none. In fact our No-Quibble Guarantee promises you a full refund or replacement, if you're not completely happy with your order.

But we bet you'll be delighted with the pantyhose that understands no two women are exactly the same size. That's why these are Made to Measure.

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Christoph von Dohnányi,
Music Director.

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The Cleveland Orchestra
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Sparkle!
at Severance Hall
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when the
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in a gala
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for seeing as well
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— Mary Ann L. Delfino, New York, New York

"...my first thought was not to share it with my friends, but it's too pretty to keep a secret."

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"Whether I'm in the Bistro or at a hot dog stand in the airport, I am constantly receiving *raves*."

— Jacqueline Gold, Westlake Village, California

"Giorgio gives me an inner confidence and excitement that makes me tingle with a new-found determination and self-confidence..."

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"I plan never to be without Giorgio. I can't live without the compliments it's gotten me. Thank you for a most unusual fragrance."

— Susan Cameron, Dallas, Texas

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The drama of dressing up for evening from Oscar de la Renta. The details defined in embroidered lace. Designer Collections.

Garfinckel's
In the Nation's Capital

Photography Tony Curatola/Art Direction Guy Marino

Horoscope

By Rockie Gardiner

Virgo: your new year

Your growing confidence that life is looking brighter gets corroborating evidence around Thanksgiving when Venus joins Jupiter to expand affairs of the heart. From December 6 through Christmas, Mercury's retrograde motion makes holiday plans go awry. Your ruling planet is also retrograde from the end of March through the middle of April and, again, for the first three weeks of August, marking periods when effective communication becomes difficult. Money is somewhat more abundant this year, but mid-September Virgos should still be conservative with their resources. For those born between September 2 and 11, unexpected opportunities continue to appear, especially in early December, April, or June, when a move is most likely to happen.

Virgo AUGUST 23–SEPTEMBER 22

Early September birth dates may get more than just surprise parties: anticipate a breakthrough in your professional or business life, a break in the family circle, even a broken bone. Be very careful until the Labor Day weekend is over. Mercury going direct on the 6th helps keep your attention on the here-and-now; the harvest moon on the 9th reveals the bounties of a fruitful association. Rich in spirit, you tend towards the mystical after the 18th and relish the protection your home base provides.

Libra SEPTEMBER 23–OCTOBER 22

Only the most luxurious accommodations will do for your Labor Day holiday. Extravagance goes hand-in-hand with the social success you'll enjoy while Venus is in your sign. It'll also shield you from the disquieting forces emanating from those around you. From the 8th to the 14th, you can concentrate on replenishing your money supply. After the Libra new moon on the 24th, your interest shifts to compelling conversations laced with sexual innuendo. Maintaining the subtlety of this attraction should be fun.

Scorpio OCTOBER 23–NOVEMBER 21

As the month begins, you'll be determined to get your own way, even if it means a temporary break from the usual sources of approval. Forget about dialogue, this is one change you will weather alone. By the 14th, you feel comfortable with your decision, and around the 26th, absolutely confident—Venus joins Pluto to eliminate any doubts. Whomever you attract at that time will be drawn by your single-mindedness. Put off any decisive financial action until next month, when Mars meets up with Jupiter's generosity.

Sagittarius NOVEMBER 22–DECEMBER 21

Fiery Mars joins wayward Uranus in your sign on Labor Day: you're prone to accidents as well as spending sprees. Excess may be the easiest way to handle this erratic energy. On the 9th, idealistic Neptune changes motion, giving late Sagittarius birth dates another two months to delve into their spiritual development before the big questions are passed on to Capricorns. The 13th through the 18th brings news you can use for advancement, but wait until the last week to play your trump card or disclose your source.

Capricorn DECEMBER 22–JANUARY 19

Since you're not afflicted by the temper tantrums everyone else throws over Labor Day, try to get away for the weekend or longer. It's been a while since Capricorns have felt so carefree, so receptive to the charms of other places and faces. Good fortune smiles around the 13th in the guise of a new acquaintance—and probably calls long distance a week later. Confidence grows as the month progresses: you may be encouraged to enroll in a serious course of study, but ask yourself if you really will have the time.

Aquarius JANUARY 20–FEBRUARY 18

Everybody will be paying attention on Labor Day; hope what they hear are your more brilliant observations; not an explosive response to mounting pressure. Whichever way you play the holiday, your mind will be working overtime, but sensual pleasures on the weekend of the 8th will provide a welcome respite from the public eye. Around the 18th, you may be asked to take a bright young thing under your wing, which will provide both practical ideas and comic relief.

(Continued on page 259)

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Superbly tailored.
Season-spanning. Because
these exclusive coordinates are in the lightweight
pure virgin wools that are pure pleasure to wear.
Beautifully priced, at approximately: jacket, $120.00;
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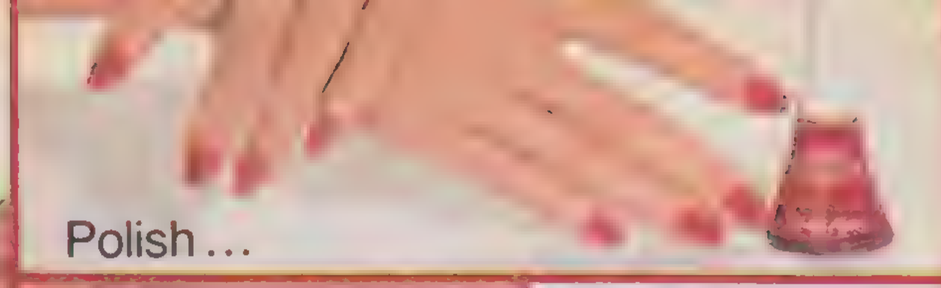

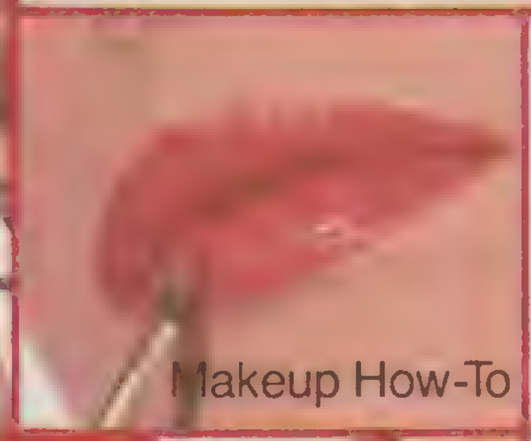

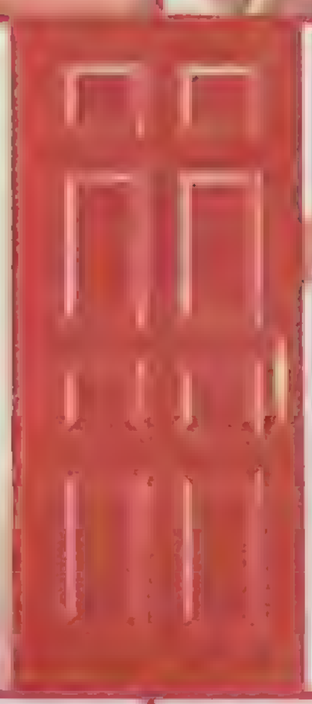

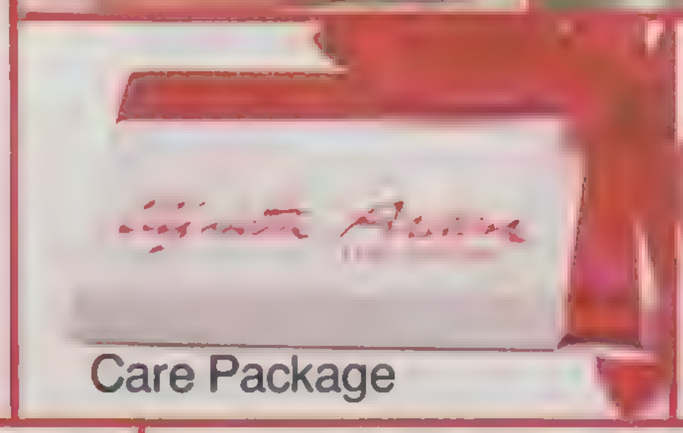

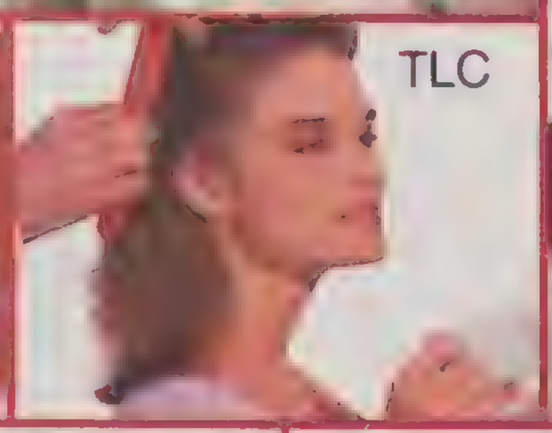

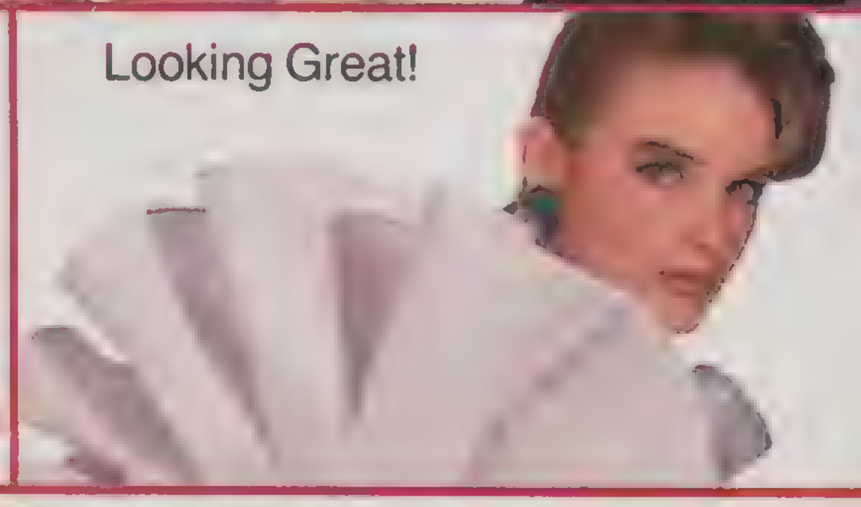

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HOROSCOPE

(Continued from page 254)

Pisces FEBRUARY 19–MARCH 20

This month, the moon plays a greater role than usual regulating the timing of events. On the 9th it is full in your sign, which is also the day romantic Neptune turns direct. This double dose of attention—social and professional—should keep you happy until the 20th, when too much limelight might obliterate the tangible results of work you've done. Make that weekend a marathon of music and fantasy, and Monday morning will dawn with a solution to turn the tide.

Aries MARCH 21–APRIL 19

A spark of interest in matters—and men—of mystery on Labor Day move you to check out an opportunity that appears suddenly. Visionary ideas for using available resources come through someone else, but you're the one who supplies the daring needed to follow through. This project will look very good around the 14th; but, by the 27th, arguments that could curb excessive enthusiasm may arise. Consider them carefully; it'll be better to wait until mid-October before committing yourself.

Taurus APRIL 20-MAY 20

Anticipating requests and adding your extra touch could prove exhausting—a little judicious restraint will guarantee the wherewithal to enjoy an exuberant adventure the after-Labor-Day weekend when the harvest moon is shining. As Venus shifts from Libra into Scorpio in the last week, you could become more idealistic about joint ventures just when you're solidifying personal power. Partners will be puzzled, at the very least, by the mixed signals you're sending.

Gemini MAY 21–JUNE 21

Unexpected behavior from those close to you quickens your response time as you knock yourself out during the first week trying to guess what they'll do next. Compassion, even comprehension, is possible after the 7th; and, by the 13th, some mutual benefits may be reaped from the relationship that bedevils you the most. Happily, a sense of balance returns on the 30th when Mercury, your ruler, enters the sign of the scales.

Cancer JUNE 22–JULY 22

Resist any wild impulse over the Labor Day holiday to reform your current romantic interest: it's just a wave of discontent momentarily sweeping across everyone's psyche. Instead, refine the form you'd like your immediate financial future to take. Consider a class: around the full moon, you may feel a real need to increase your expertise, and enroll on the 24th if you want to follow through to the end. A new moon is the best time for moon children to begin any endeavor.

Leo JULY 23–AUGUST 22

Try to be tolerant of the new views others in your circle propose while taking a more aggressive approach to your own financial situation. Stay away from vague, pie-in-the-sky promises around the 21st, but do keep one eye out for a proposal that has solid growth potential. Once the sun enters Libra, more opportunities for mixing pleasure with business appear, and anticipate a meeting around the 26th that you may remember fondly for a long time to come.

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Mind Health

The hidden power of TV news... brain breakthroughs...exploding the myths of childhood

By Carol Tavris

HOW THE BRAIN CHANGES—THE LATEST DISCOVERIES

The brain's relationship to its environment is a two-way street, but in recent years the research has been mainly in one direction: how the brain affects our behavior, moods, reactions, and even (supposedly) masculinity and femininity. Media reports have tended to overlook the reverse, equally powerful route: how experience, behavior, and environment affect the brain.

In a recent issue of the *American Psychologist*, Berkeley psychologist Mark R. Rosenzweig, Ph.D., summarizes decades of work on this question, by him and by other researchers in the field. Years ago, his team had discovered that "enriched" environments—full of things to watch, touch, play with, and explore—literally raise the chemical activity in the cerebral cortex, thus enhancing the brain's ability to learn. This research had tremendous impact on the treatment of the retarded and the elderly as well as that of normal children.

Since then, studies have found that: • Many aspects of the nervous system's structure, chemistry, and physiology can be significantly affected by different environments. For example, studies with animals have shown that enriched conditions produce an increase in the weight of the brain's cortex, and an increase in a brain protein that is related to the formation of long-term memory. • The capacity for neural change is present not only in the early years but throughout life. • Enriched experiences can promote recovery of brain function after brain damage—as evidenced by studies of brain-lesioned animals in which living in enriched environments retarded the loss of brain cells and improved performance. • Experiences affect the chemistry of memory, and researchers are searching for drugs that will alleviate both serious memory decline, as in senility, and normal forgetfulness.

Rosenzweig is excited about the many applications of this research to improve people's lives, but warns us to prepare for the possible accompanying issue: who will have access to the benefits of this new knowledge.

"SNEAKER THERAPY": CAN RUNNING HELP CURE DEPRESSION?

Promoters of aerobic exercise often cite a study, done a few years ago, in which depressed people were assigned to one of three groups: an exercise (running) program, short-term therapy, or long-term therapy. All three groups did equally well, becoming significantly less depressed than they had been. Since "running therapy" costs a lot less than paying a professional, the news was hailed as a breakthrough.

This study, however, did not include a group who received placebo treatment or a group that did nothing at all during the experiment—important because depression is subject to spontaneous remissions and temporary improvements. So University of Kansas researchers I. Lisa McCann and David S. Holmes, Ph.D., redid the study. Forty-three young women, all moderately to severely depressed, were randomly assigned to one of three programs: aerobic exercise at least three times a week; relaxation sessions and leisurely walks four times a week; or a "no-treatment" group.

After five weeks and again after ten weeks, all the women took tests of their aerobic capacity and their level of depression. The results: in that short time, only the women who exercised vigorously showed improved fitness—*and* sharp declines in depression. Aerobics are a valuable form of therapy that costs only a pair of jogging shoes.

THE WORLD ACCORDING TO TV

Americans depend heavily on television's evening news for their information about politics in general and the president in particular. Now a team of researchers has substantiated an insidious aspect of those familiar 7 P.M. reports, something many viewers have long suspected: by calling attention to some national problems and ignoring others, television news helps define the standards by which presidents are evaluated—by focusing on energy or defense, say, rather than on unemployment or women's issues.

Shanto Iyengar, Ph.D., of Yale, Donald R. Kinder, Ph.D., of the University of Michigan, and their colleagues conducted two experiments. In the first, Yale students watched a half hour of television news containing either several stories on energy or none. Those who saw the energy news were nearly three times as likely as those who did not to base their ratings of the president's overall competence on their rating of his energy program.

Then the researchers went into the New Haven community to test this finding on older adults. This time, they varied viewer exposure to coverage of three national problems (energy, inflation, defense). Again, exposure to stories on each of these topics influenced viewers' ratings of the president's ability to deal with them—and their *overall* evaluation of his performance.

The research helps explain the fickle nature of public opinion: TV and news magazines headline a "crisis" or an issue one week, and suddenly that's the issue people tell pollsters they are most concerned about—for the moment.

SELF-DEPRECATION—PUTTING DOWN THE HABIT

In their self-esteem workshops, therapist Linda Tschirhart Sanford and Mary Ellen Donovan, authors of *Women and Self-Esteem* (Anchor Press), find that many women play, and replay, "critical tapes" in their heads, negative messages that drone on relentlessly. "Many women believe these 'tapes' cannot be stopped," they say. But they can.

If a patient is troubled by self-deprecating thoughts, the first step Sanford and Donovan recommend is to drop the equation of not being perfect with being bad. Condemnation does not help anyone correct her flaws; instead, it blocks constructive change. The next step is learning to identify critical voices and silencing them. Their method is almost embarrassing in its simplicity, but it works: say "Stop!" and replace negative thoughts with more accurate, positive statements. An example: catching herself in the mirror, a woman thinks, "I can't stand the way I look." She would say, "Stop!" and replace her unhappy thought with "I look tired today, but usually I look just fine."

A person who is truly uncertain about her performance or her self-image might be best served by turning to a friend or co-worker and asking for an objective assessment, say Sanford and Donovan. Praise from someone you know is always a pleasure to hear—and often easier to believe than praise from yourself.

SURPRISE NEWS FOR WORKING MOTHERS

Women who work when they have children face a baffling array of advice from "experts": Work is okay, work is bad; the first year of a baby's life is "critical," or the first three years are critical, or all of childhood is critical—stay home.

Now comes a book that explodes our common notions, "The Nature of the Child" (Basic). Harvard psychologist Jerome Kagan, Ph.D., challenges two strong beliefs held by American parents: "that they have only a few years to set the course of their child's life" and that "physical affection and firmness are two vital ingredients." The evidence, it seems, fails to uphold them.

Yes, fails. Dozens of longitudinal studies following infants for several years and even into adulthood find that early experience, even traumatic deprivation, can be overturned in later years. The first few years of life are especially plastic; infant "temperament" may remain consistent, but many infant qualities are discarded with maturation. Kagan shows that much of a child's development depends not simply on what the parents do, but on how the child interprets what the parents do, taking the pressure off parents who think they must be at home during "critical periods" in their child's life.

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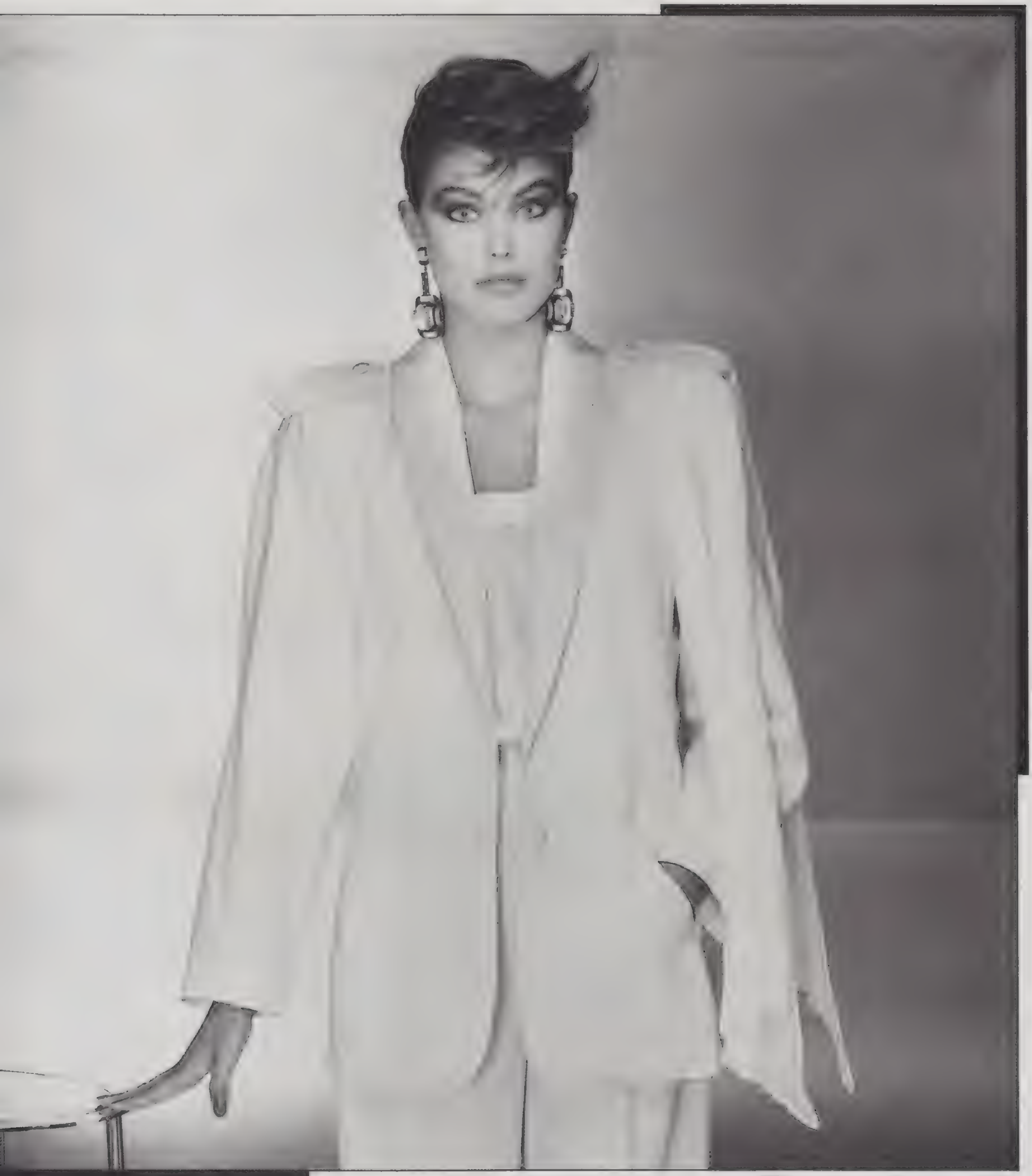

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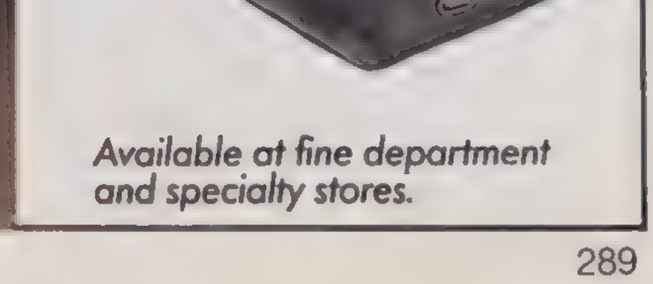

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WITH A BOOK COMING OUT AND A LAWSUIT HANGING OVER HIS HEAD, MIKE WALLACE, ONE OF TV'S MOST CONTROVERSIAL REPORTERS, HAS A LOT ON HIS MIND

BY CARYN JAMES

On the wall of his *60 Minutes* office, a full-page newspaper ad proclaims, "THE FOUR MOST DREADED WORDS IN THE ENGLISH LANGUAGE: MIKE WALLACE IS HERE." In its smaller print, Joseph Coors, owner of Coors Brewery, gloats that Wallace investigated his company and failed to find any dirt. The presence of that ad suggests a sense of humor about his image that Wallace rarely shows on the air. To some viewers, he is a crusader who exposes wrongs; to others, a sensationalist who magnifies indiscretions, but he is always the relentless inquisitor.

Wallace earned the nickname "Mike Malice" when his tough style emerged on *Night Beat*, a 1950s interview show. Today, with about one-sixth of the nation watching *60 Minutes*, suspicious characters don't dare turn him away—that would seem a sure admission of guilt—while elusive world leaders and celebrities, such as the Ayatollah Khomeini and Johnny Carson, sit still for him.

Wallace's path from radio announcer to media star is traced in *Close Encounters* (Morrow), co-written with Gary Paul Gates. In the book, Wallace's own voice alternates with Gates's third-person narrative—a technique devised, Wallace says, as an efficient way to get the work done. But the strategy also lets his coauthor relate the most private aspects of Wallace's life and the most notorious episodes in his career. The personal details are sparse: two divorces, followed by a twenty-nine-year marriage to his present wife, Lorraine; the accidental death, many years ago, of his nineteen-year-old son, Peter.

While Gates protects much of Wallace's privacy, he lingers over the public controversies, at times giving them names that suit detective novels. In "the Haitian affair," Wallace asked *60 Minutes* colleague Morley Safer to abandon a proposed story about Haiti because Lorraine Wallace's relatives there feared reprisals. During "the watermelon-and-tacos incident," Wallace was investigating a credit scam that preyed on blacks and Hispanics. Off-camera, he remarked that it was hard to read contracts "over the watermelon or the tacos." When the out-of-context comment hit the press, Wallace was labeled a racist: the journalist found himself on the other side of aggressive reporting.

Wallace quickly admits he was wrong in those two instances, but he defends himself energetically when it comes to "the Westmoreland case," a current dilemma. That controversy began with a documentary called *The Uncounted Enemy: A Vietnam Deception*—ironically, a low-rated show—and became a $120 million libel suit, now in its pretrial stages. The broadcast argued that U.S. military leaders conspired to underestimate the numbers of enemy troops during the Vietnam conflict. Wallace was the correspondent, and General William Westmoreland, who had been commander of the U.S. forces in Vietnam, appeared as a major interview subject.

Like the war itself, once it began, the Westmoreland controversy escalated steadily. A *TV Guide* cover story claimed that CBS had "smeared" Westmoreland. In response, the president of CBS News assigned one of its high-level producers, Burton Benjamin, to investigate the charges of shoddy journalism. Benjamin decided that CBS had, among other failings, used the word "conspiracy" without proving that one had existed. With that groundwork, Westmoreland sued CBS, Wallace, and three of his colleagues.

Wallace looked increasingly concerned while I asked about the Westmoreland case. He pulled two dictionaries off his bookshelves, comparing definitions of "conspiracy." He noted that *60 Minutes* has been sued for libel one hundred fifty times and hasn't lost one case yet—but as he said that he knocked wood on his desk.

CARYN JAMES: *You developed the personality now identified with Mike Wallace on "Night Beat." Was that a consciously created personality—that tough, inquisitive, hard-pressing style—or was that the real Mike Wallace letting loose?*

MIKE WALLACE: I think a little of each. I remember in college, at the University of Michigan, I acted in a variety of productions. Whitford Kane, the old Irish director and actor, was there. He used to talk about "the dour Myron Wallace"—that was before I was Mike—"dour Myron." There is a kind of dourness, apparently, or a kind of forbiddingness in my natural persona, until people get to know me pretty well. And then, believe it or not, there is even a little softness, and possibly even some humor as well.

CJ: *That comes through in your lighter features on "60 Minutes," but people like to focus on the harsh side. Does that bother you?*

MW: It has, but it shouldn't, because to a certain degree it's calculated. *Night Beat* was a stylized undertaking. Up to then, interviews on television had been fairly predictable, ritual minuets. We determined that we were going to go close-up, to get warts and all, to be irreverent and candid—even, if necessary, abrasive. We also promised ourselves that we would not go after heat for heat's sake, but heat for light's sake. You don't ask a nasty question in order to make somebody uncomfortable. You ask a carefully researched, perhaps an uncomfortable question because you're trying to get close to the bone, to get close to the truth.

CJ: *Gate mentions what he calls your "browbeating charm," but the person who's being browbeaten isn't going to be charmed. Do you feel that you have to give viewers the Mike Wallace personality they expect?*

MW: To some degree, yes; I've built a reputation for doing that kind of thing. It is a style that has probably been useful, on balance, in exposing or understanding things that I, as proxy for the audience, want to illuminate.

CJ: *Why did you write a book that's almost entirely about your professional life, rather than a full-fledged personal autobiography?*

MW: Very consciously, I set out to do a professional autobiography. I think that along the way the reader gets some insights into the sort of individual I am, but I had no particular desire to "tell all" *(Continued on page 326)*

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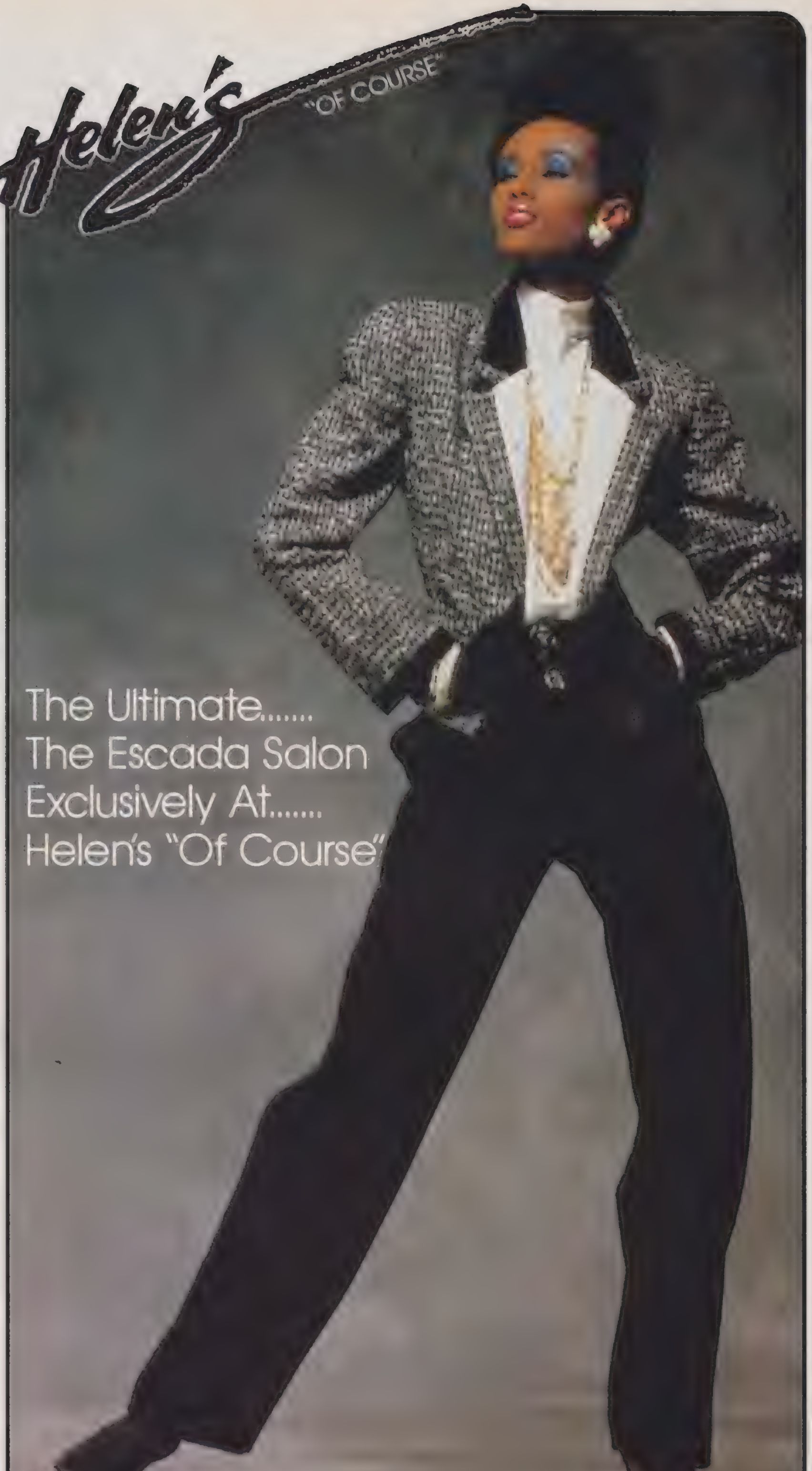

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MIKE WALLACE

(Continued from page 312)

of a personal nature. It seems to me that in the last chapter and in my talk about my late son Peter and about my wife Lorraine one has a chance to understand as much as I felt I could comfortably tell.

CJ: *Why are the most controversial issues in your career—the Haitian affair, the watermelon-and-tacos incident, and the Westmoreland case—narrated in the book by Gates?*

MW: The Westmoreland case was handled by him because of the litigation. It's so sensitive, and I'm in the middle of depositions, so we decided that that was the discreet way to handle it. If I had written about the other two in a self-serving way, I felt that perhaps it would not be as credible. Gary did his own reporting on them. He went out and dug and talked to the participants. He knew more about them than I did, actually, because there were people who would talk to him, particularly around the [*60 Minutes*] shop, that I wasn't going to talk to about those two episodes.

CJ: *It seems that in discussing the Westmoreland case the third-person narration blunts your criticism of CBS News. Gates says that you felt Van Gordon Sauter [then president of the news division] did not support the documentary enough in his public statements, and that you felt "resentment and dismay" at the Benjamin report, which you thought was "botched." But it comes from Gates. Doesn't that deflect the criticism?*

MW: I don't see how.

CJ: *It's second-hand.*

MW: It's third-person. Gates did his own reportage. It gives a different texture to the defense or the point of view, so it is not just Wallace saying that he was unhappy.

CJ: *You and Gates go to great lengths to defend the substance of that documentary.*

MW: The documentary was accurate in every respect.

CJ: *As a result of the Benjamin investigation, Sauter announced that correspondents would be more directly involved in complex documentaries in the future. Should you have been more directly involved?*

MW: As it turns out, yes. Everybody knew going in that, because of my chores on *60 Minutes*, I was not going to be able to do anything but four or five of the major interviews. As a matter of fact, at one point I thought it was probably a good idea for me not to do it, and I suggested that to my betters here. They said, "No, we want you to do it." In retrospect, it probably would have been more sensible on a documentary of this kind to have a correspondent who did all of the interviews and who was fully immersed all the way.

CJ: *You were there when it was decided to use the word "conspiracy." Did you agree that the word should be used?*

MW: Oh, yes. It wouldn't have been used if I hadn't. And I still believe it was the right word. You see, what is a conspiracy? In the context of that broadcast we were talking about a systematic deception, a cover-up, a ceiling imposed [on the reported number of enemy troops] with the knowledge that the ceiling was being imposed. We didn't say who was at the top of this, because we didn't know who was at the top. General Westmoreland was never mentioned as the leader of the conspiracy. The only people who talked about it were those who came forward, very painfully, to say, "Yes, I cooked the books."

Benjamin used a dictionary definition of conspiracy which was different from the dictionary definition that we had in mind. He talked about conspiracy as something illegal, even conceivably treasonous. That wasn't what we had in mind at all. In my estimation, it certainly was secret. I don't know that it was unlawful. But it was a systematic, calculated deception.

CJ: *In 1968, you were one of the early believers in Richard Nixon's political comeback. According to Gates, some of your colleagues called you "Nixon's patsy," though you decided eventually that, along with millions of others, you'd been fooled by Nixon. What's your assessment of him now?*

MW: He is in the process of rehabilitating himself to some degree with some people. He is speaking out, particularly concerning foreign affairs, and I think he is peculiarly qualified to speak out on those matters. What he did with the Watergate cover-up was, beyond the shadow of a doubt, criminal. Now *that*, if I may, was a conspiracy in the sense of doing something illegal.

It belabors the obvious to say that Nixon is a complex man. I interviewed him near the beginning of his incumbency, then years went by before I heard from him. Finally, I got a letter from him only a few months ago. I have a biography series that's on its twentieth or thirtieth rerun at 5:00 A.M. in New York City. One of the persons we profiled was Woodrow Wilson. Nixon's letter said that he had seen the broadcast, and commended us. Then his last line was, "I hope you are getting proper residuals. Sincerely, RMN."

CJ: *Is there anybody you would like to interview whom you haven't gotten to yet?*

MW: I'd like to interview the Pope. I'd like to interview Mrs. Nixon. Not about Watergate. I'd just like *very* much to talk to Pat Nixon. I knew her some when I was covering her husband in 1968, and I found her to be a warm and giving, and simultaneously a very vulnerable person because of what she had been through during the political life of her husband.

CJ: *You have four years left on your "60 Minutes" contract. What happens after that?*

MW: You mean when I'm seventy? If I last that long! I think I'll probably continue to work in one way or another. I'm not the kind of self-sufficient person who survives happily without a deadline.

Caryn James *is a freelance reporter and critic.*

VOGUE, September, 1984

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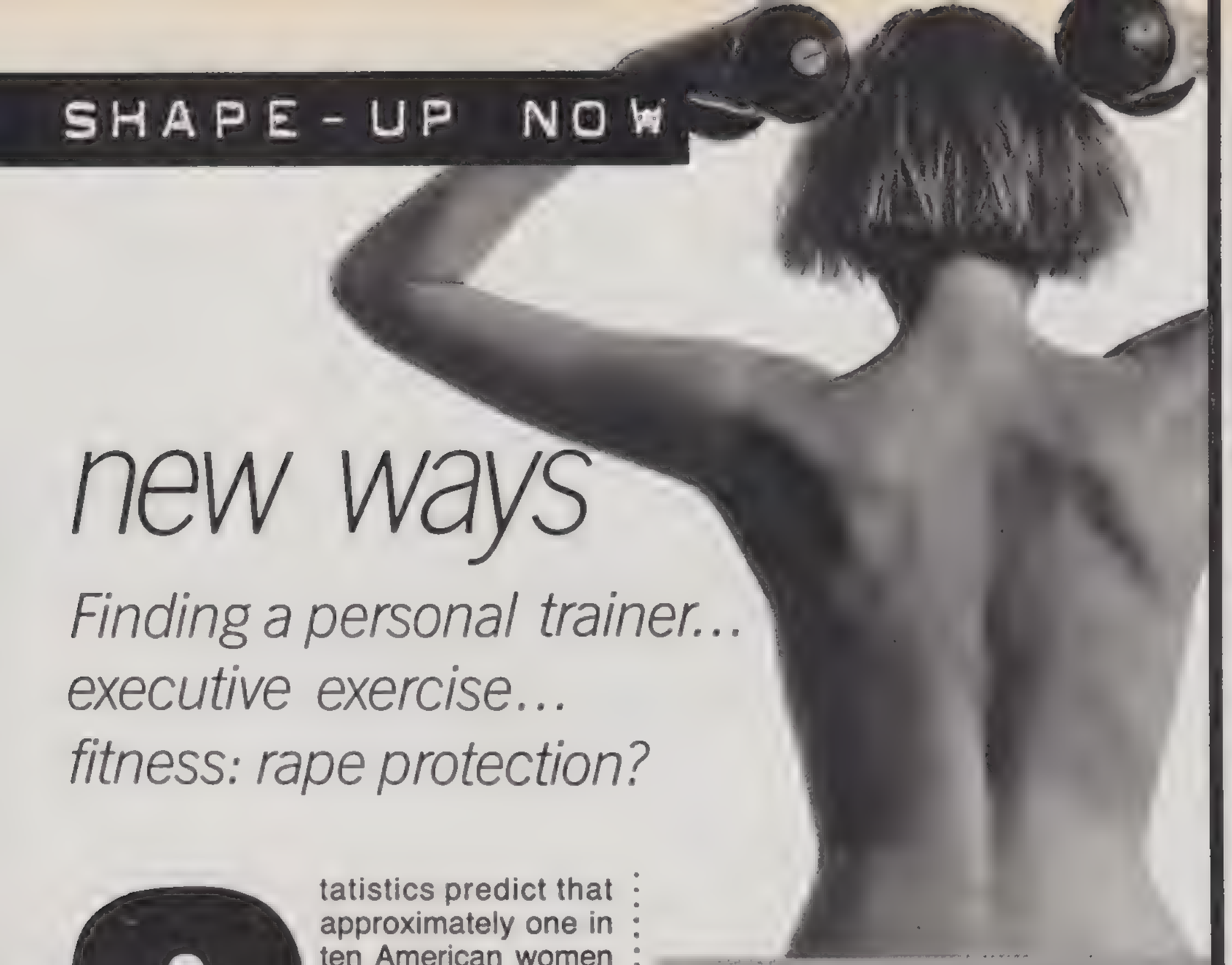

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Although exercising midday boosts energy, reduces stress, for many professional women squeezing in an exercise class may be close to impossible. More than the "time out" at a health club or even a corporate gym, it's a matter of coping with hair, makeup, clothes. The key is pre-planning and, always, time for a post-exercise shower/shampoo, says Suzanne Urban, who, as executive director, public relations of Chanel, must always look her best. Her tips: substantial simplification of hairstyle (for her, cut and perm). Makeup—a switch to five basics: light foundation, eyeliner, mascara, blush, lipstick. Clothes? "That's complicated. You have to dress as you would for any work day. My advice: carry a padded hanger."...Newest class: at Elizabeth Arden Red Door salons—a half-hour at noon, with healthful snack lunches.

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POINT OF VIEW: Bert Stern

Speeding up the stock market-electric trend

COMPUTERS MAKE BUYING STOCKS EASIER, FASTER—AND LESS EXPENSIVE

BY SUSAN LEE

You hear a red-hot stock tip: the share price of Widget International is about to zoom. You're poised for action. But first—as an intelligent investor—you ask: How much must Widget shoot up for you to make a profit *after* transactions costs? The answer might be discouraging. Trading stock, especially in small amounts, is pricey. But just as sure as the age of electronic magic has dawned, there are some changes afoot now that could make stock trading more efficient, and thus reduce transactions costs in the future.

In the most general sense, transactions costs include taxes, brokerage fees, and a third, more ephemeral component—the efficiency of the stock market.

For taxes, the cost is simple and, perhaps, immutable. If you are lucky and make a bundle on Widget International, the government will take part of the profit away in capital-gains taxes.

Likewise, brokerage commissions are straightforward. Brokers—discount and otherwise—charge for the service of executing orders. For small investors, these commission costs are unavoidable because brokerage houses have a sort of monopoly on stock trading: investors need them to gain access to the market on which the stock is listed.

The third component of transactions costs, however, is less concrete than taxes or commissions; it depends on how the stock market is organized as well as on how it delivers information (ticker tapes or TV displays of price quotes).

Market organization is supposed to lower the costs of doing business by facilitating trading. If many buyers and sellers have easy access to a forum, stocks can be traded quickly and cheaply. The easier the access, the less broken up or "fragmented" the market.

Put another way, look at the opposite situation where there is a lot of fragmentation. If the markets are organized so that many potential traders are cut off from one another, then those who own stocks will have difficulty selling them. Less actively traded stocks are, perforce, less liquid and more risky to hold. (If you can't be assured of a buyer at the moment you wish to sell, you run the risk that the price of your stock will fall while you're searching for a buyer—to say nothing of the extra cost for searching.) The danger inherent in poor liquidity means higher transactions costs.

Currently, there are several markets for stock trading. Taken as a group, the exchanges represent the largest marketplace. The biggest is the New York Stock Exchange, followed by the American Stock Exchange and seven regional exchanges—among them, the Midwestern and the Pacific.

Quite apart from questions of efficiency, trading in these exchanges looks and sounds exciting. The NYSE, for example, presents a super spectacle. On a trading floor about the size of a football field—and buttressed by marble—a welter of people wearing colored smocks rush about, yell orders, and scribble stock trades on slips of paper.

As a market organization, however, the exchange system is lacking. Part of the problem involves the way the exchanges allocate trading. The stock of each company listed on the exchange is assigned to a specialist. These specialists hold an inventory of that firm's stock and are supposed to stand ready to trade with all buyers and sellers at all times.

In normal markets, when the number of buyers is about equal to sellers, the trading system works smoothly. But in a swiftly falling market, when sellers outnumber buyers, specialists don't want—or have enough money—to buy back all the shares the public wishes to sell. When this happens, the exchange declares a "trading halt." While that sounds harmless, it isn't. During a trading halt, the stock in question is absolutely illiquid and would-be sellers are forced to hold shares against their better judgment.

There is, however, an alternative to the exchange system. It's called the Over-the-Counter market. The most important part of the OTC market is organized into the National Association of Securities Dealers Automated Quotations system—NASDAQ. Like the exchanges, this trading system brings buyers and sellers together; but, unlike the exchanges, it does it through computer terminals.

Here, several thousand traders—most of whom are scattered across the country—make the action by peering into computer screens that display stock prices. The atmosphere is quiet, the movement minimal. When brokers receive an order to buy or sell a particular stock, they call up the buying and selling prices (called "bid" and "ask" prices) on their computers and then execute the trade by tapping a few keys. OTC players are not collected under one roof; they are, nonetheless, woven electronically into one marketplace.

NASDAQ also differs from the exchanges in its approach to market makers. Instead of a single specialist, NASDAQ permits many people to hold inventories in its listed companies' stocks. Hence, if one market maker doesn't want to play, trading can still go on—uninterrupted. This has led observers to argue that the NASDAQ system can deliver a more liquid market for its stocks and, thus, lower transactions costs.

The NASDAQ system aside, however, there is a lot of fragmentation in the overall stock markets. Most OTC stocks cannot be traded on the exchanges and vice versa. The solution, of course, would be to knit all these markets into a central place. In fact, Congress has asked the securities industry to do just that. In 1975, Congress mandated the integration of the markets (if the airlines can bring together all their reservations-making operations, then why not the stock markets?).

Progress has been incredibly slow, but there have been some achievements. The exchanges have gone a long way to consolidate trading operations and price information among themselves. For instance, since 1975, computer links between the NYSE and the regional exchanges have displayed up-to-the-minute price data and permitted two-way execution of orders for stocks that trade in both places. As John J. Phelan, Jr., chairman and chief executive officer of the NYSE says, "Stock trading in the future will be a combination of practical applications of high technology and that all-important human component." Nonetheless, a full hook-up between NASDAQ and the exchanges is still quite incomplete.

In a more efficient market, a stock has to rise less for you to make a profit

What might stock trading look like in the future? Well, back to Widget International: Say you determine that you could expect a reasonable profit after transactions costs. Then, you would go to a computer terminal and—with a finger tap—call up the people interested in trading Widget's stock. The market for Widget International would be represented by all their bid and ask prices. After finding the cheapest price, you'd punch a few keys and Widget International would be a done deal.

Not very colorful, to be sure. And no glamorous television footage as a backdrop for the nightly stock-market report, either. But, so what? A lot more people would find stock trading a lot less expensive—red-hot tips notwithstanding. ▽

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a new season

Top stylists talk about what's news, what works... vitamins for hair?

Here, hairstylists on the subjects women often ask about... **What's considered a modern look?** Though many claim it's a matter of avoiding what's trendy, the adaptation of that philosophy depends on the woman—her age, life style, needs. You can update a look simply by changing the styling technique. Newer, more sophisticated ones result in styles—such as the ones here—that seem less "worked on."... **How/when to change a look?** Always gradually. Women most unhappy with their hair are those who try to copy a look or who make too drastic a change. According to Kenneth Battelle,

If a style works for you, don't change it, but vary it slightly now and then

Kenneth Salon, NYC, "Women with admirable good looks consistently vary their style a little but always know how to cope with it." Never make a change simply because there's a new season, a change of fashion, or because a stylist wants to impose a new look... **Should a woman change her hair as she gets older?** The rules today are less rigid. "As one gets older, shorter hair gives a feeling of freedom, a more youthful look," suggests Katia of Jean-Marc Maniatis, Paris, "but very exaggerated hair—in style or length—is only for the young."

To be shown this month at the World Championships of Hairdressing, Las Vegas, where Helene Curtis is sponsoring the U.S. team: the newest elaborate styles as well as looks that can be achieved with limited time and tools.

BEAUTY TREND: Though doctors agree that vitamin/mineral supplements alone will not improve hair's health, if you're on a low-calorie diet, moderate doses of supplements (newest ones, Glemby's) can be reflected in the look of your hair

length now?

As style changes so does the question of length—the factor most dependent on the texture and condition of a woman's hair. Also important: age, life style, face size, even height (the latter two important for overall proportion)... This season what looks most becoming is shorter hair, a freer, easier style that clears the collar—that's a length that really works. Inevitably some women will go for the very short, boyish looks. Admittedly, very short hair is attractive on some women; but for others, there is as much danger in cutting hair too short as is in leaving it too long.

What are the real length options now? Ranging from as short as "shaved" to as long as just above the shoulder. It all depends on you—what looks good, what feels comfortable... The key, as always, is balance. And the shortest looks work best with a fuller, longer top and bangs.

SHORT, SOFT: FIVE WAYS

More versatility, more "spike."
Top photo: Double textured hair moves toward the face...
Sketched: A sleeker look—hair brushed back, full bangs falling forward...
Near left, above: A hat for mood, a "pop on" favorite accessory...
Near left, below: Blunt texture —full, terrific!...
Far left: Extreme spikiness for night, for the shortest hair —bangs pushed up, held with mousse.

Top photo: BILL KING Hair, Garren of Garren, NYC; makeup, Francois Nars; earrings, Bulgari Jewelry. Sketch DAVID CROLAND. Lower photos: ANDREA BLANCH Hair, John Sahag; makeup, Francois Nars. Details, last pages

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(PHOTO: HELMUT NEWTON)

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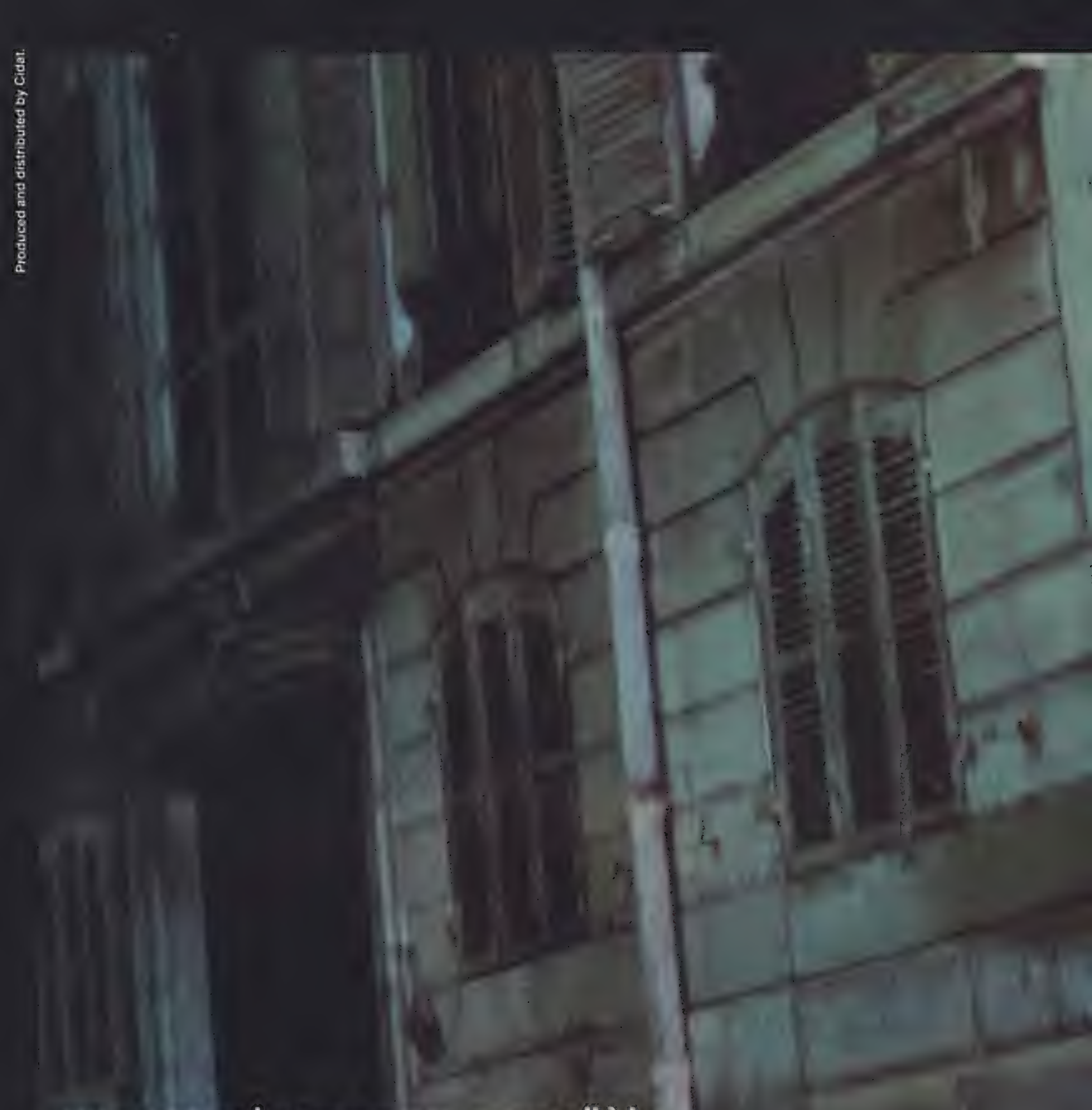

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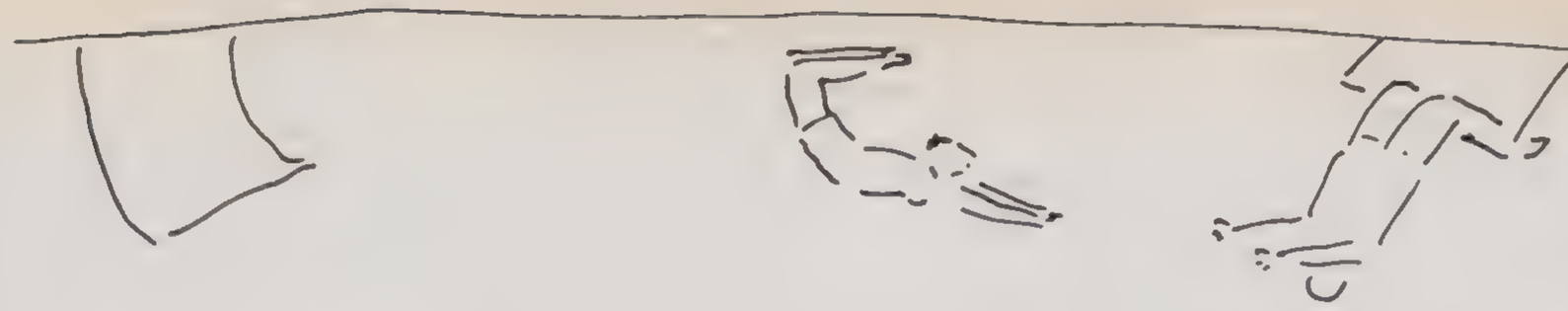
Limits of trust



MERLE NACHT

THE SMALL, ELUSIVE TREACHERIES THAT UNDERMINE EVEN THE BEST OF FRIENDSHIPS

BY SUSAN JACOBY

Some years ago, I was gripped by excruciating lower back pain that prevented me from sitting up for more than fifteen minutes at a stretch. The agony lasted six months, until I found a physical therapist whose exercises started me on the slow road to recovery. In the middle of the siege, I reached the nadir of despair when I heard a friend had told guests at a dinner party that I was "having some sort of breakdown" because I kept insisting that my problem was physical and not mental. I should be looking for a good psychotherapist, she said, instead of visiting masseurs and chiropractors and orthopedists.

I felt utterly betrayed by someone I had once considered a good friend. Her comments were not only mean-spirited but objectively damaging, since I am a writer and there were several editors at the party. Who among them would wish to assign work to someone who was really having a mental breakdown?

The sense of having been betrayed by a friend is surely one of the most painful experiences life has to offer, and that may be why we tend to think of betrayal in melodramatic terms: a man "stealing" his best friend's wife, a woman using a friend to improve her professional connections and then moving in on the friend's job. Big-time betrayals are easy to recognize; we know when we have been had. More commonly, though, friendships are eroded by small, elusive violations of trust—gossip that borders on slander, damaging secrets revealed, failure to publicly speak up on a friend's behalf.

These everyday betrayals may be even more painful today than they were in the past because so many of us have come to rely on friends for the support and loyalty that extended families used to provide. For women without mates—who outnumber unattached men in all age groups—friendship is especially crucial.

Trust between friends is a grey area of emotional life. Regardless of how bitterly they might fight behind closed doors, members of a healthy family generally present a united front to the outside world; that's part of what it means to be a family. Friendship, in contrast, resembles an open city more than a well-defined fortress; it is by nature more permeable, transparent, dependent on good behavior than family bonds. Family loyalty is taken for granted from the start (even though the trust is sometimes misplaced); a friend's confidence must be earned.

I cannot imagine a more perfect definition of what trust means between friends than Ralph Waldo Emerson's description of a friend as "a person with whom I may be sincere. Before him, I may think aloud." Few people, I suspect, would describe freedom to think aloud as a characteristic of an ideal relationship with, say, a mother. The same generalization applies to husbands and wives; the married women I know use their female friends to discuss precisely those subjects their husbands would rather not hear about.

Most of us, then, expect to trust friends with information and thoughts that might hurt us if revealed to others. And yet, we all know that gossip is the common currency of friendship; we gossip about friends with (who else?) other friends. In fact, the woman who suggested that my back problems were caused by mental instability told me she didn't understand why I was so upset. If she was guilty of anything, she insisted, it was only gossip and hyberbole. But *(Continued on page 362)*

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LIMITS OF TRUST

(Continued from page 360)

why exaggerate, I asked, about something that might damage my reputation. You're taking this much too seriously, she replied.

I finally told myself to stop trying to persuade my (former) friend to see her behavior as I saw it. Either she had been acting with intentional malice or her ideas of loyalty were so far removed from mine that we had no business together. In either case, the friendship was over. I didn't trust her anymore, and I couldn't change my feelings or hers.

Sometimes, disputes over the meaning of loyalty arise not out of ill will but out of the mistaken assumption that shared experience automatically translates into shared values. I was recently astonished when a good and dear friend (whom I'll call Rachel) confided the details of a third friend's tormented affair with a married man. The knowledge of this affair presented me with a true conflict of loyalty, because I am extremely close to the man's wife. I wished with all my heart that Rachel hadn't told me the story and asked her why she did.

"I don't believe married men should be able to count on a conspiracy of silence while they cheat on their wives," she said. "The 'other woman' keeps quiet—only tells her best friend—because she's afraid of losing the man. People keep it from the wife because they don't want to hurt her. All of this lets the man off the hook; he can go on cheating and he doesn't have to make a choice."

I saw Rachel's behavior as a betrayal of a friend's confidence; she saw it as a female defense against two-timing men. I was relieved that I had never entrusted a sexual secret to her. We are still good friends, but I trust her less than I used to—not because she is intrinsically untrustworthy but because she believes she is "helping" friends by selectively passing on their secrets.

Although Rachel's indiscretions seem limited to secrets involving unfaithful men, there are people who regard all such revelations as a duty rather than as a betrayal. An ethics columnist, writing in a men's magazine, recently argued that we entrust private information to our friends precisely because we *want* the secret to be made public.

This observation may be valid on occasion, especially when the news is good ("Don't tell anyone, but Bob and I are taking our vacations together"), but it is rarely true of the complicated emotional secrets we entrust to close friends.

Betrayals by silence can wound just as surely as betrayals by talk. A man I know offered a particularly self-serving excuse for his failure to speak up when several people at a party were making fun—in extraordinarily cruel fashion—of a friend's book. "Everyone knows I'm a close friend of the author," he explained, "and no one would take anything I had to say in his defense seriously."

Few of us manage to go through life without bearing responsibility for isolated minor violations of a friend's trust, but the accumulation of small social betrayals can unravel the fabric of a valued friendship as surely as a single, dramatic act of disloyalty.

Several years ago, a close friend and I went to see the movie *Julia*, based on a memoir by Lillian Hellman. In Miss Hellman's account, she makes a dangerous trip to Berlin in the 1930s at the request of Julia, a childhood friend who is involved in anti-Nazi resistance activities. Hellman is terrified, but she manages to deliver money to aid Julia in her work.

My friend and I were both deeply moved by the film's portrayal of an intense relationship between two women, but we were dubious about whether Julia would have entrusted such a delicate mission to an American friend she hadn't seen in many years. We finally decided the story was plausible, because trust can sometimes survive a long separation more easily than it can endure the inevitable misunderstandings, disappointments, and shifting fortunes of daily life.

Friends rarely have the need or opportunity to "prove" their loyalty to one another on a romantic, heroic plane. Trust grows out of the most ordinary human transactions—confidences kept, advice honestly given, mutual support offered when mere acquaintances fail us. Even without heroics, such trust is a high achievement—based not on any obligation of birth, not on erotic attraction, but on the voluntary commitment of adults to maintain loyalty to one another in a culture that encourages us to change identities every few years. ▽

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Degas, classicist among the colorists, celebrated the perfection of bodies in motion

By Barbara Rose

Fascinated by the movement of graceful figures, Degas repeatedly portrayed ballet performers; "Four Dancers," 1869-70, oil on canvas, 59x71 inches

Among the hardest fought art wars of the nineteenth century was the battle between *colore* (color) and *disegno* (drawing). The Impressionists, with one exception, all lined up behind Delacroix and the supporters of the primacy of color. That exception, of course, was the taciturn, reclusive Edgar Hilaire Degas, born 150 years ago, and destined to become one of the most popular painters of all time: As his Impressionist colleagues, with whom he exhibited, became increasingly concerned with the science of color, Degas focused on drawing as the essence of art. He would, he confided, have preferred to confine himself to black and white—and indeed some of his greatest works are his charcoal and pencil drawings and his prints, which will be exhibited later this year at The Museum of Fine Arts in Boston as part of the series of celebrations of the birth of the French master.

The Art Institute of Chicago is currently displaying all ninety-one works by Degas from its permanent collection. The Institute's holdings are impressive: it has the third largest Degas collection in the world. Many of his most popular and beloved scenes of Parisian café life, of the spectacles of music, dance, and theater, the portraits and still lifes that he painted and drew with such mastery are on view. In November, an exhibition with a limited theme that probably would have delighted Degas himself—he loved the discipline of limitations—opens at the National Gallery of Art in Washington, DC. Paintings, drawings, and sculpture of Degas's ballet dancers will be juxtaposed in a show that promises to be an unqualified hit, given the public's current infatuation with both Impressionism *and* the ballet.

"Dancers in the Wings," c. 1877, evokes ballet's artifice and discipline; gouache and pastel, 11¾ x 10⅝ inches

NATIONAL GALLERY OF ART, WASHINGTON, DC

Degas painted dancers, especially adolescent ones in the process of training, not so much out of a fascination with the dance as from an interest in the figure in motion. There is a parallel series of racing scenes depicting sleek thoroughbreds in motion. A misogynist, Degas seems to have made an unconscious equation between his favorite "action" subjects: women and horses. Not known for his excessive sociability, he spent hours in the rehearsal rooms of the Paris Opera's ballet school, where he noted the actions of the "rats" as the budding ballerinas were called, just as he spent hours at the stables and race tracks, notating in drawings what he would later turn into finished paintings in the studio. He enjoyed observing the process that made each rarified species—the ballet dancers and the thoroughbreds—more beautiful and artificial.

For Degas, discipline was the core of art. One can imagine his infatuation with the theme of disciplining bodies into artificial perfection as an analog to the artistic process of refinement.

Edmond de Goncourt was one of the few privileged to visit Degas's studio. "The painter," Goncourt reminisced "shows you his pictures, from time to time adding to his explanation by mimicking a choreographic development, by imitating, in the language of the dancers, one of their arabesques and that is really very amusing to see, his arms curved, mixing with the dancing master's esthetics the esthetics of the artist. . . ."

It is a scene we all would have loved to witness. As consolation, we have three superb shows of Degas's incomparable works, in which we sense the intrinsic analogy between choreography and composition as a problem essentially defined by line and movement. ▽

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SKIN FINISHING

While a languorous soak in the tub may be a rare respite for most women, new after-bath options extend the relaxation quotient. For dusting on glistening fragranced powder (like the one in the KL bath line): a fluffy, oversize body brush (Luisant makes one). Rich body creams in luxe jars add visual, sensual delight. Look for Niki de Saint Phalle's, in cobalt blue.

An enchanting idea when you want a hint of fragrance that lingers on the skin: using scented soap as your "signature"—especially when options are as luxurious, as gentle as new soaps from Klorane or Jean-Charles Brosseau's Ombre Rose.

ARTHUR ELGORT Hair, Sam McKnight; makeup, Lydia Snyder

While most women's lives today leave little time for "extras"—and makeup, skin care, even hair care are increasingly streamlined—one beauty priority that has always implied an element of luxury is fragrance. Using it—whether as part of the bath or of body care or simply a glide of perfume—has always been more than just a part of preparing for the day; it's a way for a woman to lift her spirits, her mood as well.

Today, when a new realization of the need for "private time" has started to affect home design—houses are being built with much more space devoted to privacy, to bedroom and bath—it's not surprising that there are more and more choices in fragrances intended to scent this space of one's own. The best of the new environmental scents conjure up a spirit of a more leisured life even in their designs: scented candles or dusting powder in porcelain cachepots...silk moire sachet pillows...fragrant liner paper for lingerie drawers. (Prime example—in the most alluring peach color: the Art Nouveau-inspired home fragrance collection from Renaissance Gardens.)

by design

"A perfume bottle is at once a sculpture that seduces and an object to nestle in the hand. Like the best fragrances, it must be modern, of this moment, but timeless as well," said Serge Mansau, whose bottle designs, like the scents they hold (Oscar de la Renta, Pierre Cardin), have become collectors' items...Signs of the many moods of fragrance: the hefty, tailored appeal of the flask for Guerlain's new white floral (lilac, hyacinth) eau de toilette: Jardins de Bagatelle (top right) ...and the sleek modern classicism of Anne Klein parfum (bottom), a floral exotica—mandarin, cassis, Bulgarian rose

JANE KLEINMAN

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Women & Cars

By Laura Flynn McCarthy

Auto theft: steps to ensure your car is not an easy target

Imagine the distress you'd feel if on a typical morning you walked to where you'd parked your car the night before and it wasn't there.

Theft is an unfortunate, but realistic, possibility for car owners. The National Automobile Theft Bureau (NATB) reports that in 1982 over one million—one out of every forty-four—registered motor vehicles in the United States was stolen or had its contents or accessories stolen. Your risks go up if you live in a major city or its suburbs or if you drive a sports or luxury car.

Car thieves have become more professional over the last decade. In the 'sixties and early 'seventies, most cars were stolen for "joy rides" and were abandoned and found shortly thereafter in fairly good condition. Today, most cars are stolen so thieves can sell individual car parts, or camouflage the car and resell it somewhere in the U.S. or (more and more commonly) in another country.

Here are tips to ensure that your car doesn't wind up among the unpleasant statistics.

Anti-theft devices According to Deputy Inspector Joseph Harding, commanding officer of the Auto Crime Division of the New York City Police Department, a good thief can break into your car and start the engine—without a key—in as little as forty seconds—less time than you might use with your keys. Lengthening that time and scaring away a thief is what anti-theft devices are for.

- **Locks** If your car has those golf-tee-like door-lock buttons, you may want to replace them with flangeless buttons that are more difficult to pry open. You can also buy a better lock for your trunk. Protect your tires by replacing one lug nut on each with a locking nut that you release with a special key.

But to prevent your car from being driven off altogether, try an ignition lock that stops the car from starting. Though pros can break an ignition lock fairly quickly, they may move on to a less difficult car. Price, about $100 installed, about half that for do-it-yourself.

Cane locks—steel rods that hook around your brake pedal and steering wheel, preventing anyone from driving until they're removed—are good, inexpensive (about $10) deterrents. Thieves with the right tools can cut them off, but often they'll assume that if you have these, you may also have other deterrent devices and may steer clear of your car.

- **Alarms** are meant to alert the neighborhood to trouble and thus to frighten away car thieves. An alarm should always be installed with a sensitivity device to prevent false responses, a cutoff system to ensure that it doesn't sound for too long, and a hood lock so a thief can't get under the hood to turn it off. Prices range from about $35 for a simple siren that you install yourself that's set off by trunk, door, or hood switches, to about $600 for a three-phase system that includes a siren, headlight-flasher, and ignition cutoff triggered by switches and broken glass.
- **Cutoffs**—switches that interrupt the flow of electricity or fuel—are another good, inexpensive option. Ignition cutoffs prevent a car's being started; from $12 to $75. Fuel cutoffs ensure that a thief won't drive more than a few blocks without "running out of gas," must be installed by a garage; about $100.

Think before you park One FBI survey revealed that 17 percent of stolen vehicles recovered in one year still had the original owner's keys in the ignition.

- Park in a well-lit area or under a street light, roll up the windows, lock the car. "Even if you're running into a neighborhood store, lock the car and activate anti-theft devices," says Harding. "Most car thefts occur in the vicinity of the owner's home because car owners think it's safe there."
- Turn your wheels all the way to the left or right and pull on the emergency brake. This makes the car difficult to tow away, a method of theft increasingly common.
- Put valuables out of sight—if you don't, you're offering a car thief a "bonus."
- Though most parking attendants are honest and trustworthy, when you park in a commercial lot, leave only your ignition key with the attendant and don't say how long you'll be gone. Also write down the mileage; this step can protect you against the "switch scam" in which attendants will drive your car to a switch point, remove your new auto parts, and replace them with old ones.

Facilitate your car's recovery if it is stolen:

- Look at your registration for your Vehicle Identification Number (VIN) and using an electric etcher, or even a crayon, write the number in hidden areas of the car, and also on specific parts of the car often used in resale—bumpers, ornaments, stereos, for example.
- Hide business cards inside the car or drop them in the window channels in the door.
- Never leave your license or registration in your car; a thief could use them to impersonate you when confronted by police officers. ▽

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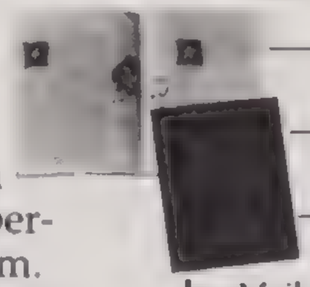

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Managing Your Money

By Patricia O'Toole

When health makes wealth...finding the right accountant...franchises—getting in on the boom

THE SAVINGS GAME—A FRESH APPROACH

If you've ever tried to save money for something and failed, welcome to the club. Like dieters who cheat, savers who fall by the wayside typically feel guilty, undisciplined, and thoroughly discouraged. The errant saver may even react like a faithless dieter—by going on a binge.

Why are money goals so hard to reach? "People often set them too high," says Elizabeth S. Lewin, a certified financial planner in Westport CT, and author of *Your Personal Financial Fitness Program* (Facts on File). Lewin's solution: "Start by setting an attainable short-term goal. Tell youself you can have a vacation next summer or one smashing, fantastic winter outfit. Save $50 or $100 a month—whatever it takes—until you can treat yourself to it."

Surprisingly, refreshingly, getting the hang of goal-setting has more to do with the desirability of the treat than it does with iron resolve. You can bribe yourself to do virtually anything when you set your sights on an irresistible reward.

Women aren't the only ones who have trouble with money goals, but they face some problems men don't. Single women can fall into the waiting-for-Prince Charming trap. (Overheard recently: "I'd like a good stereo, but I'll probably marry a man who has one, so why not wait?") That passivity needlessly postpones pleasures and also keeps women from saving, investing, and taking other steps to make their lives comfortable and secure.

Married women, too, are often unaccustomed to thinking about their own money goals. "A wife's goals tend to be whatever her husband's are," Lewin says. As much as shared financial goals contribute to marital harmony, there's nothing quite like having your own money agenda, however small, to gain the confidence—and feel the rush—that comes from figuring out where you want to go and getting there.

HOT NEW INVESTMENT—HEALTH CARE

There's a health-care revolution going on, and health-maintenance organizations (HMOs), as part of the advance guard, may be a winning investment. Unlike traditional, pay-as-you-go medical care, HMOs give their customers all the care they need in exchange for a pre-set annual fee.

Until recently, HMOs generally cost more than conventional health insurance, but now the two are neck and neck, says Barbara Santry, a securities analyst who tracks the health-care services industry for Alex. Brown & Sons of Baltimore. Santry expects the HMO industry's annual revenues to swell from $8 billion to at least $34 billion by 1990.

Two HMO stocks Santry likes: United States Health Care Systems and Maxicare. Two regional companies to watch are Peak Health of Colorado Springs and Independence Health, in the Detroit area. Though some investors have shied away from HMO stocks because prices are exceptionally high in relation to earnings, Santry is undeterred. "A couple of quarters of bad earnings could send the stock prices down significantly," she concedes. "But for the long term, HMO stocks are the biggest fundamental opportunity in the health-care business."

DO YOU NEED YOUR OWN ACCOUNTANT?

Buying a house? Selling stock? By discussing these major events with an accountant, you'll find out what to expect at tax time—and how to minimize your donation to the U.S. Treasury.

The first question to ask in your CPA search is whether you really need one. Probably more people don't than do. Unless you have income from several sources, run your own business, or are planning an estate, it often makes more sense—and costs less—to go to a tax-preparation service. But if your tax picture looks more like a Jackson Pollock than a Mondrian, CPAs can be well worth the $25 to $150 an hour you'll pay for their services, depending on the complexity of your return and your accountant's status with the firm.

Lawyers and bankers can help you find a skilled accountant; even better sources are people who do work similar to yours. No matter who gives you a recommendation, talk to more than one candidate. "You need to see if the chemistry's right," says Sam Hoyt of the American Institute of Certified Public Accountants.

Once you settle on a CPA, ask for an engagement letter outlining the services you'll get, when you'll get them, how you'll participate (who, for instance, will do the routine record keeping), and payment terms.

Best time to comparison shop: "As soon as you file one year's tax returns, you should begin planning the next," Hoyt says. "People who benefit most are those who consult a CPA three or four times a year."

("Money" continued on page 394)

PHOTOGRAPHY BY GIDEON LEWIN

Bill Blass

John Baldwin

(Continued from page 392)

CASH TO HAVE AND TO HOLD

Anyone fantasizing about leaving a job or contemplating a big investment worries over the question of how much money to keep on hand for emergencies. Talking with others who've taken the leap will help you plan. But even without big changes coming in a person's financial life, everyone needs at least three months' living expenses readily available—in a money-market fund, mutual stock or bond fund, or interest-bearing checking account—"where you can get your money without having to pay a penalty," says Adriane G. Berg, an attorney and financial planner in New York City. (In case of a long illness, disability insurance can help, Berg notes, but most policies don't start paying until you've been disabled for ninety days.)

Bad bets for rainy-day cash, Berg says, are real estate (hard to sell in a hurry), long-term bonds (short-term prices yoyo up and down), and individual stocks (equally volatile).

A FRANCHISE OF ONE'S OWN

More than six hundred and fifty thousand Americans—at least fifty thousand of them women—now own franchises ranging from computer stores to bookkeeping services. The big appeal: successful franchisors know their businesses well, so they can get franchisees off to a strong start and help them through sticky spots. Also, if you hook up with a well-known company, you'll have a chance to cash in on a famous name, such as David's Cookies or Colonel Sanders.

Franchised services aimed at working women—everything from child care to housecleaning—are booming, says David D. Seltz, a franchising consultant in New Rochelle, NY. So are temporary employment services because employers are trying to keep permanent staff to a minimum.

The best way to start sorting through franchising opportunities, Seltz says, is to focus on a business you think you'd enjoy: "If you don't like a business, it won't work," no matter how profitable it might be for someone else. He also urges franchise shoppers to cast a wary eye on passing fads (remember tanning salons?). It's essential to talk to at least ten franchisees to learn as much as possible about their earnings and the quality of their relationships with the franchisor. Beyond that, talk to an accountant and a lawyer before you commit yourself.

As for cost, a McDonald's could be as much as $400,000 while some simple, home-based services may run only a few thousand dollars. The price typically depends on the success of the parent company as well as on the cost of the facilities and equipment you'll need. The best franchisors back you up with training, marketing support, and management advice. In exchange, you'll be expected to give the company a cut of your sales, usually 7 to 8 percent.

Seltz warns against buying from a franchisor whose operations exist only on the drawing board. Steer clear, too, of high-pressure sales pitches. With a reputable franchisor, you're the one who has to do the selling to convince the company to back you.

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Q I started exercising recently by walking two miles a day. I'd like to know what is the *optimum* amount of walking I should be doing daily for adequate aerobic exercise at my age (thirty-two), my fitness level (beginner).

A Opinion among experts is unanimous: Walking is an excellent aerobic activity and the best way for beginners to start. Studies conducted at Wake Forest University, NC, showed that healthy, *non*active men became fitter after a twenty-week program of walking three miles four times a week. But, as with any exercise, check with your doctor before beginning your program.

Not only is walking convenient and easy to do, but it doesn't require special training or gear, other than a good pair of shoes. "It's also a safe way to ease into a more demanding program like jogging or fast walking," says Marijeanne Liederbach, athletic trainer, The Institute of Sports Medicine, Lenox Hill Hospital, NYC. "The only rule is to maintain a brisk pace in order to derive maximum *aerobic* benefit." (Reminder: Aerobic means the ability to absorb oxygen into the body more efficiently. As pace picks up, the walker inhales more deeply and draws in more oxygen. The more oxygen that enters the bloodstream, the better muscles work, the more quickly calories burn off. On the average, a three-mile walk uses up between 235 and 350 calories.)

To determine your optimum pace, *endurance* is the decisive factor. Ideally, you should aim for a pace that raises the heart rate to 70 percent of your maximum heart rate. Calculate heart rate by subtracting your age from 220 and then multiply that figure by .70. In your case, at age thirty-two, your maximum heart rate is 188; your goal is 132. To measure your heartbeat, lightly hold your index and third fingers on a pulse point at the side of the neck or on your wrist, and count for ten seconds; then, multiply the result by six.

You can begin a basic walking program of three miles at a comfortable pace four times a week. Once you achieve your target heart rate, move on to a slightly more difficult level by increasing distance while maintaining that heart rate, or upping the pace until you're clocking between three to four miles per hour, which is equivalent to racewalking.

Q The women in my family are predisposed to heavy thighs and "saddlebags." After a recent ten-pound weight loss, my thighs lost a few inches but also became flabby and loose. What can I do? I run two miles each morning.

A It's true that body shape is, to some degree, inherited. If your mother was hippy, chances are you'll also have that tendency. But, says Barbara Pearlman, Elizabeth Arden's national director of exercise, "with the right exercise program any body shape can be improved."

Although running is effective for the muscles in the *front* and *back* of the thigh, Pearlman explains it will not counteract the development of muscle sag on the outer thighs where saddlebags appear. To tone up that muscle group, she suggests lying on your side with top leg raised to hip level, foot flexed, heel pointed toward ceiling, knee toward floor. Raise and lower the leg a few inches (without bringing leg all the way down to the floor) for a count of fifty. Repeat, other leg. "If you do this exercise at least three times a week, you'll see results within six weeks."

The key to success, however, is to continue running (not only to gain the aerobic benefit but also to burn off fat deposits, which also contribute to saddlebags), while also *adding* a spot toner to help firm up a specific sagging muscle.

Keep in mind that spot toning *alone* will not work—it does not burn fat, it only tightens muscle. And, that any worthwhile fitness program combines a low-fat diet *with* exercise.

Q What are the benefits, if any, of using a slant board?

A A slant board is a very useful piece of fitness equipment. Use it if you're looking for a way to increase the difficulty of certain exercises, such as leg lifts or sit-ups. It acts as a resistance much the way a weight would because you have to work that much harder against gravity.

Slant boards are also superficial circulation boosters—which makes them a great way of re-energizing and achieving a quick after-work pick-me-up. Spend about five minutes lying head down on one, listening to favorite music, wearing a face mask.

Adjustable slant boards are available at fitness-equipment stores. Even easier, use your ironing board, propping one end up only a few inches against something sturdy. *One caution*: If you have any cardiovascular or circulatory problems, using a slant board, unless you have your doctor's OK, is not a good idea.

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Food for comfort

FOR TODAY'S JADED GOURMET—A REMEMBRANCE OF PUDDINGS PAST

BY JANE AND MICHAEL STERN

How nice it is, in a world filled with mean, scary people like landlords, motor vehicle bureau personnel, and headwaiters, to set aside time for milk and cookies. Everybody has some special food that makes them feel taken care of, a culinary escape from danger: noodles and pot cheese, Mom's chicken soup, rice pudding with raisins, or a tall glass of chocolate milk with vanilla wafers on the side.

Nursery food is the supreme comfort. No wonder, because however abysmal it really was, childhood looks so appealing the farther away it gets. You remember warm farina served in a bowl decorated with dancing bunnies, or the ritual cup of cocoa after school. Compared to grown-up worries like earning a living, developing a double chin, or thermonuclear war, the childhood horror of spilling grape juice doesn't seem all that awful.

In fact, one of the great things about being an adult is that grape juice drinking isn't confined by house rules to the tile-floored kitchen. You can now gulp it with impunity while gallivanting about the white living room rug.

As an adult, you've got a little cash, too, and the fabulous, unattainable rich man's foods of childhood—pecan candy turtles, chocolate-covered cherries, and gold foil-wrapped truffles—are yours on a whim. You can mash every chocolate in the box to find just the center you want; you can eat the white stuff in the Oreos and cavalierly throw the chocolate disks away; you can put five spoonfuls of Bosco in your milk, and no one will cut off your allowance for the crime.

It's great being grown up! Just so long as you don't have to eat ghastly grown-up food like fish with their heads on or pâtés made of nameless entrails and viscera.

We contend that the more emotionally evolved a person is, the higher his required intake of baby food. Not exactly pablum and gruel, but *nice* food that takes the edge off a not-so-nice world—like pudding and Horlick's malted milk.

Most people eat their nursery food in small moments eked out of a busy schedule—after midnight, or when dinner guests cancel and you breathe a long sigh of relief. But sometimes life is too tough to wait for one of those accidental moments to find comfort. When you've had an especially difficult day or week, a bowl of Kadota figs in heavy cream is not enough. You need to make plans, set aside a block of time, take the phone off the hook, and arrange a full-scale nursery supper.

PRIMARY PUDDINGS

It isn't easy to be a pudding person in a world where mousse is king. Only in roadside diners and a few doddering old restaurants will you find pudding for dessert. And at a couth dinner party, no modern hostess would dare!

But in the privacy of one's own home, for moments of solitary reflection, when solace and peace are absolutely top priority, can a tarted-up rinky-dink mousse offer the honest satisfaction of a nice dish of tapioca? Of course not.

Real homemade pudding is neighborly, reassuring, old-fashioned pleasure, guaranteed to lull the most fragile neurotic into unflappable contentment. Yet puddings are so passé that few modern cookbooks offer recipes. Never afraid to be behind the times, *Square Meals* bravely presents this roster of fuddy-duddy puddings to all who crave to savor the pleasures of culinary atavism.

■ CHOCOLATE PUDDING

Smooth, dark, and utterly simple, chocolate pudding is a basic staple of nursery cuisine. Its goodness depends on just one thing: high-quality cocoa. Use Droste's or an equally good Dutch brand.

We are almost afraid to bring up the subject, because it is a source of terrible anxiety to some timid pudding eaters, but an important decision must be made concerning chocolate pudding. You must choose what you want to do about the thin leathery coating that forms across the surface of the pudding as it cools.

There, we've said it. Now, what are you going to do about it? The chewy skin—or, as one pudding aficionado we know swears it is called, the "skim"—is considered by some a delicacy, while others abhor the mere mention of it.

If you are one who likes a thick, chewy skin, chill the pudding uncovered. You can further encourage the growth of skin by constantly opening and closing the refrigerator, playing havoc with the humidity. The longer the pudding chills, the thicker the skin. For a smooth, skinless top, tightly seal the top of pudding dishes with plastic wrap.

Since whipped cream is for rich adults, you may top this pudding with a splash of cold milk. Watch it crack the skin, creating milky fissures in the chocolate.

(Continued on page 410)

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CHETTA B

By Peter Noviello & Sherrie Bloom

BERGDORF GOODMAN

CHETTA B

By Peter Noviello & Sherrie Bloom

Photo: Steve Erle • Hair: Sean Hoskins • Makeup: Bonnie Maller

FROST BROS.

FOOD FOR COMFORT

(Continued from page 406)

4 tablespoons cocoa
4 tablespoons cornstarch
⅔ cup sugar
¼ teaspoon salt
2 cups light cream
1 teaspoon vanilla extract

In top of double boiler, combine cocoa, cornstarch, sugar, and salt. Add ½ cup cream and stir to a smooth paste. Scald remaining cream and stir slowly into cocoa mixture. Cook over hot but not boiling water, stirring constantly, until thick and smooth. Stir in vanilla extract. Pour into individual serving dishes and chill.

Serves 4.

BUTTERSCOTCH PUDDING

Long ago, before nursery cuisine made a full retreat to the safety and privacy of home, there were restaurants that specialized in soft comfort food: friendly meals of boneless turkey and popovers, cheese soup and chiffon pie. Meals for old aunts and young children. The sweetest and kindest of them was the White Turkey Inn of Danbury, Connecticut (and subsequently New York City, too). This recipe for rich and luscious butterscotch pudding was inspired by *Let's Talk Turkey*, the recipe book of the White Turkey Inn, with a little help from James Beard's *American Cookery*.

4 tablespoons butter
1¼ cups light brown sugar
1 cup heavy cream
2 cups milk
2 eggs
7 tablespoons all-purpose flour
½ teaspoon salt
1 teaspoon vanilla extract

In a heavy 2-quart saucepan, melt butter, add brown sugar, and stir over low heat until sugar and butter melt together and bubble up. Add cream and 1 cup milk; stir until smooth. Remove from heat.

In a small bowl, beat together eggs, flour, and 1 cup milk. Add to sugar mixture, add salt, and return to stove. Over medium heat, stir constantly until thickened. While still over medium heat, beat with rotary hand mixer at medium speed for 3 minutes.

Remove from heat, stir in vanilla, and pour into 2-quart casserole dish or 6 to 8 individual pudding cups. Chill.

Serves 6 to 8.

BREAD AND BUTTER PUDDING

"All children like sugar," said Mrs. C. F. Leyel in *Diet for Children* in 1936. "And sugar on their bread and butter is good for them." The only thing that makes sugared bread and butter better is baking it with eggs and cream. This medley of dairy riches is an elegant, yet utterly familiar custard, to be served plain or dolloped with raspberry jam.

10 slices day-old white bread
8 tablespoons butter
4 eggs
2 egg yolks
⅔ cup granulated sugar
⅛ teaspoon salt
2 cups milk
1 cup cream
1 teaspoon vanilla extract
⅓ cup sifted confectioners' sugar

Heavily butter the inside of a 2-quart baking dish. Butter each slice of bread. Arrange bread in several layers, butter side up, across bottom of pan, cutting slices to fill in any large gaps.

Beat together eggs, yolks, sugar, and salt. Scald milk and cream together, add to egg mixture, and add vanilla. Pour over bread in baking dish. Let sit 15 to 20 minutes.

Preheat oven to 325°.

Set baking dish in a large pan in about 1 inch of hot water. Bake 1½ hours.

Sift confectioners' sugar atop pudding and put under hot broiler for a few minutes to glaze. Watch carefully to make sure it doesn't burn.

Serves 6 to 8.

CINNAMON SWIRL RAISIN BREAD PUDDING

1 16-ounce loaf cinnamon raisin bread (we like Sun-Maid brand)
1 quart milk
3 eggs
2 cups sugar
2 tablespoons vanilla extract
1 tablespoon butter

Preheat oven to 350°.

Tear bread into 2-inch pieces, drop in a large mixing bowl, and pour milk over. Toss gently until bread is coated. Let bread soak about 15 minutes.

In a small bowl, beat eggs together with sugar until mixture is light yellow, smooth, and thick. Add vanilla. Pour mixture over milk-soaked bread and gently but thoroughly mix together until bread is evenly coated with egg mixture.

Transfer to a buttered 9 x 13 x 2-inch baking dish and place dish (uncovered) in another pan containing 1 to 2 inches of water. Place these dishes in oven and bake until set, when a knife inserted in center comes out clean—about 1 hour.

If you like a less crusty pudding, dot top with butter before baking. Serve with heavy cream.

Serves about 12.

CHOCOLATE BREAD PUDDING

Chocolate gilt for the lily, from an old Carnation milk brochure entitled *100 Glorified Recipes*. It is basically a chocolate pudding, but the torn bread slices add a soft textural cushion of which Granny would approve.

Stale bread, torn into small chunks to make 4 cups

(Continued on page 414)

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FOOD FOR COMFORT

(Continued from page 410)

2 cups Carnation milk
2 cups hot water
2 ounces unsweetened chocolate
¾ cup sugar
2 eggs, slightly beaten
¼ teaspoon salt
1 teaspoon vanilla extract

Soak bread chunks 20 minutes in 1 cup Carnation milk diluted with 1 cup hot water. Melt chocolate in double boiler, add sugar and 1 cup Carnation milk diluted with 1 cup hot water. Cook until smooth.

Preheat oven to 300°.

Combine soaked bread with chocolate mixture. Add eggs, salt, and vanilla. Pour into a greased 10-inch-square baking dish and set in a pan of hot water.

Bake 1 hour, or until knife inserted in center comes out clean.

Serves 8 to 10.

TAPIOCA PUDDING

Tapioca is the teddy bear of desserts, an edible security blanket, especially when served with an Arrowroot cookie on the side. We admit that not everyone loves the funny little pellets of cassava plant starch, known in diner lingo as "fisheyes," but no nursery chef can allow personal prejudice to limit his or her repertoire. Love it or leave it, tapioca is a nursery staple. Besides, if you use Minute Tapioca instead of the all-day large pearl variety, you minimize the fisheye effect.

3 tablespoons Minute Tapioca
Dash salt
5 tablespoons sugar
2 cups milk
2 eggs, separated
1 tablespoon vanilla extract

Mix tapioca, salt, 3 tablespoons sugar, milk, and egg yolks in heavy saucepan. Let stand 5 minutes. Bring to full boil, stirring constantly, over medium heat (this will take 8 to 10 minutes). Remove from heat.

Beat egg whites until foamy; gradually beat in 2 tablespoons sugar until whites stand in soft peaks. Fold egg whites into warm tapioca. Add vanilla. Stir and serve warm; or chill and serve cold.

Serves 4 to 6.

BAKED CARAMEL CUSTARD

Quivering custard is no more than eggs and sugar and milk: pure, elementary luxury; the balmiest sweet. For an even richer custard, substitute evaporated milk for 1 cup of the milk.

6 egg yolks
½ cup plus ⅔ cup sugar
1 teaspoon vanilla extract
Dash salt
2 cups milk

Preheat oven to 350°.

Thoroughly beat yolks, ½ cup sugar, vanilla, and salt. Scald milk, and add very slowly to egg mixture, beating as you add.

Cook ⅔ cup sugar in a cast-iron skillet over low heat until sugar caramelizes (at 325° to 350°). Pour caramel into 6 custard cups and let cool 2 to 3 minutes.

Carefully pour custard mixture into cups on top of caramel pool. Set cups in a baking pan and pour 1 inch hot water into pan around cups.

Bake 1 hour, or until a knife inserted in custard comes out clean.

Serve in custard cups, or remove from cups by running a thin, sharp knife around sides of cup, and in a swift move, unmold onto a saucer, allowing caramel to drip over sides.

Serves 6.

STEAMED MARMALADE PUDDING

There are two schools of steamed food—Oriental things steamed in woks with all their vitamins sealed inside. . . and glorious wads of sugar and spice, steamed for hours in a pudding mold designed to forge their ingredients into a solid high-calorie mass: steamed puddings.

Called "boiled babies" because of the cheesecloth swaddling traditionally used to bind the pudding before it was lowered into its steam bath, "puds" are from an age before health food existed, perfect for keeping the frail youngster from blowing away in an ill wind.

This hearty marmalade and suet pudding is from *The Household Searchlight Recipe Book*. If you have never had a boiled baby, it is a revelation—the ultimate in languorous cuisine, requiring so little effort to eat. In fact, it is less a dessert than it is invalid dinner—plenty of soft cushy nutrition. Serve it warm, with zwieback on the side.

1 cup flour
3 tablespoons baking powder
¾ teaspoon salt
1 cup soft bread crumbs
(we made ours in a food processor using 3 slices of Wonder Bread)
⅓ cup sugar
3 eggs, well beaten
1 cup finely ground suet
1 cup orange marmalade
1 cup milk

Grease an 8-cup pudding mold and coat with sugar. Sift flour, measure, and sift again with baking powder and salt. Combine crumbs, sugar, eggs, suet, marmalade, and milk. Add dry ingredients. Mix thoroughly. Fill pudding mold two-thirds full. Cover.

In kettle with cover, large enough to hold pudding mold, place a metal trivet or mason jar ring. Put pudding mold on trivet. Add 3 inches of water and bring to boil.

Steam 3 hours, adding water to keep level up.

When cooked, remove pudding from steamer and let stand 10 minutes before unmolding. Serve hot, topped with cream.

Serves 6. ▽

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Thyroid Disease

COULD YOU HAVE IT AND NOT KNOW IT?

BY JOAN LIEBMANN-SMITH

You feel nervous, jittery, irritable, and overheated. You can't sleep. Maybe you're losing weight—without even trying. If you're psychologically sophisticated, you might want to blame your symptoms on your job, your love life, or some repressed childhood trauma. Yet it's very possible that it's your thyroid gland—and not your imagination—that's become overactive.

Ten million Americans, the overwhelming majority of them women, are known to suffer from some form of thyroid disease, according to Lawrence C. Wood, M.D., instructor in medicine, Harvard Medical School and senior author of *Your Thyroid* (Houghton Mifflin). And Dr. Wood believes that there are as many as two million more who have thyroid disease without realizing it.

"The early symptoms of hyperthyroidism (overactive thyroid) are often ignored because they just seem like an exaggeration of normality," says Dr. Wood. "So many of us have a little jumpiness or a little jitteriness or a tremor once in a while, but we don't put it all together and realize we're sick."

What makes thyroid disorders so easy to mistake for emotional problems is that their symptoms, especially at first, can be vague and diffuse. The thyroid gland, perched on the windpipe at the front of the neck, produces hormones that act as a kind of thermostat regulating the rate at which your body burns calories. Too much thyroid hormone—hyperthyroidism—can make you feel generally "hyper"; too little—hypothyroidism—can leave you feeling sluggish. But such early symptoms seldom prompt people to seek medical attention.

"It's when you get a rapid, pounding heartbeat and unexpected weight loss that things begin to bother you enough to make you consult a physician," notes David V. Becker, M.D., director of the Division of Nuclear Medicine at The New York Hospital-Cornell Medical Center in New York City. Other clearly physical symptoms of hyperthyroidism: muscle weakness, bulging or gritty-feeling eyes, loss of hair, and goiter—a swelling in the neck caused by an enlarged thyroid gland.

An underactive thyroid, Dr. Becker believes, is even more likely to be ignored or misdiagnosed than an overactive one. While hyperthyroidism usually strikes women between twenty and forty, hypothyroidism is more often seen in women over the age of fifty, and its early symptoms—lethargy, dry skin, sensitivity to cold, mild constipation, and a tendency to gain weight—can easily be attributed simply to growing older. Yet, left untreated, hypothyroidism also can lead to goiter and such psychiatric symptoms as severe depression and apathy. (Of course, not every woman who is overweight or depressed has an underactive thyroid. In the past, many such women were misdiagnosed and unnecessarily medicated with thyroid hormones because accurate testing was not yet available.)

Can thyroid problems be prevented? Unfortunately, it seems that little can be done. It is true that adequate iodine is necessary for healthy thyroid function—thyroid hormones contain iodine—but in the U.S. today virtually everyone already receives more than enough iodine from iodized salt and other common sources. So for most Americans additional iodine in the form of kelp or drops will not prevent thyroid disease and may even bring it on or make it worse, cautions Dr. Becker.

It can help to know if you are at special risk for developing thyroid disease, which you may be if you have relatives who have thyroid problems. Susceptibility to many forms of thyroid disease does run in families; and stress may play a role in the onset of hyperthyroidism in such individuals, but there is no hard evidence for this. ("Most people who deal with the disease are convinced there's a psychological factor," says Dr. Becker, "but nobody's proven it.") Such conditions as diabetes, rheumatoid arthritis, pernicious anemia, or even premature grey hair also are associated with thyroid problems.

The good news about thyroid disease is that although it may be hard to prevent, once properly diagnosed it is among the most treatable conditions in modern medicine. Underactive thyroids can be compensated for by a simple thyroid supplement pill taken once a day. Overactive thyroids can be treated with surgery, anti-thyroid medication, radioactive iodine, or some combination of these. The choice depends on several factors, including your age, medical history, the precise cause of your disease, and your personal preference.

"Most thyroid disease is entirely curable," says Dr. Becker. "It's not really worrisome unless it's left alone and becomes very advanced." But since the symptoms often occur gradually and can be quite subtle and misleading, a diagnosis cannot be made based on symptoms alone. So it is very important to get an early, careful diagnosis, which should be made on the basis of a blood test. ▽

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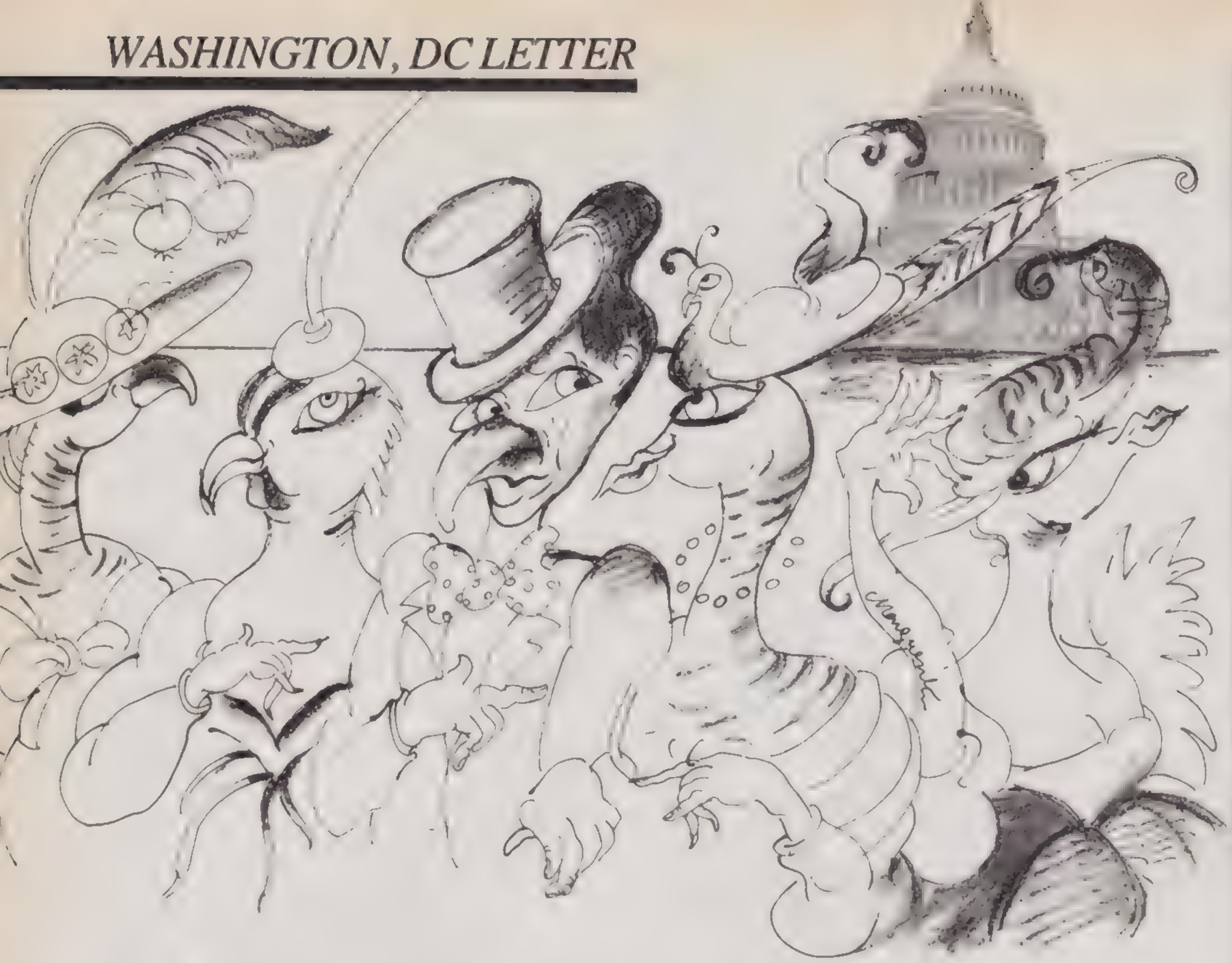

Power at play

IN THE CAPITAL, KNOWLEDGE IS POWER—SO ARE LUNCHES, DINNER PARTIES, TENNIS, SHOPPING, SUPERMARKETS . . .

BY MAUREEN ORTH AND KAREN FELD

Being informed, Washington style, is a deadly serious business. It is not for those who try to pass off mini-gossip gleaned from secretly watching *Entertainment Tonight* instead of the *MacNeil/Lehrer News Hour*. To be truly informed in Washington is to be in a state of perpetual information overload. The minimum daily requirement is a familiarity with the debates on Capitol Hill, perfect pronunciation of the name and title of the current foreign dignitary visiting the White House, and a trivial pursuit of First Familybilia: knowing that Betsy Bloomingdale is out, but the wife of USIA Director Charles Wick, Mary Jane Wick, is in, and that Ronald Reagan, who campaigns on family issues, never sees his grandchildren.

You must also spend large chunks of the weekend indoors watching political talk shows, and never miss reading the editorials and Op-Ed pages of the *Washington Post*, *The New York Times*, and *The Wall Street Journal*, plus the all-important Style section of the *Washington Post*, and parts A and D of *USA Today*. You should also know the cover stories of both the *National Review* and *The New Republic*. You're considered a real slouch if you can't quote the latest "numbers"—the results of a half-dozen polls on who will beat whom in November. Beyond that, it also helps to have a good backhand.

Take the St. Albans Tennis Club, for example. In in in. The waiting list for membership is more than a decade long. Just by having a strong tennis game, however, one can literally leapfrog the usual routes of climbing the Washington social ladder: elaborate entertaining or having a Powerful Job or Spouse. At St. Albans, the newly powerful who have a great serve are always admitted. Yet there are no towels, no chairs, and no bar, a spartan locale for people like Kay Graham, Walter Mondale, Swedish Ambassador Wilhelm Wachtmeister, and FBI director William Webster, all of whom cheerfully wait in line for the courts. Naturally, wearing a beeper is de rigueur on court, and it's not unusual for players to be momentarily distracted by a huffing and puffing entourage of Secret Servicemen trying to keep up with George Bush jogging around the track above.

Gone are the days when the first diplomat sent here from Prussia in 1880 wistfully wrote: "Everything is dreadfully boring. The city is a real village with few attractive people." The diplomat would be amazed, for example, at Independence Bank President Bill Fitzgerald's Thursday Power Lunches. Fitzgerald, one of *(Continued on page 434)*

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DC LETTER

(Continued from page 432)

Washington's leading black power brokers, hosts the city's business and political elite in his boardroom, behind his lavender leatherette "amnesia door." To prevent leaks in this rumor-mad city, Fitzgerald insists his guests develop amnesia regarding what is discussed.

People talk issues everywhere—even in supermarket aisles. One of the hottest spots in town is the Georgetown Safeway, the "social Safeway." There you may find Defense Secretary Caspar Weinberger and Senator Charles Percy talking AWACS over heads of lettuce; or Senators Howard Baker and Lloyd Bentsen simultaneously squeezing tomatoes and crunching defense-buget numbers. Elizabeth Taylor was a Safeway regular when she was a Senate wife in Georgetown, but she was usually left alone. The checkers—who speak Spanish, Greek, and Chinese to accommodate embassy chefs—are strictly admonished never to gape at famous customers. The Safeway has always been considered an ideal pick-up place. But recently, it was dismissed by a glamorous Washingtonian who said, "I never talk to anyone in there anymore. All you meet are bachelors who want you to cook them dinner." Still, it is amusing to see couples in black tie and evening gowns on their way home from embassy parties stocking their shopping carts with Lean Cuisine.

Nobody has ever come to Washington strictly for culture. But now both the Kennedy Center and the I.M. Pei-designed East Wing of the National Gallery have added quite a gloss to the formerly dreary cultural scene. These days, the culturati are abuzz with anticipation that twenty-six-year-old wunderkind theater director Peter Sellars, the newly named director of the American National Theater Company at the Kennedy Center, might actually establish the national theater company here that America has never had.

Two-career couples are the most coveted of guests—because they both can talk

It is now even possible to get a great haircut in Washington—from Sylvain at Visage or from Eivind at Lucien et Eivind, both in Georgetown—or to be a pampered female executive at the Georgetown Women's Club. There are a dozen amusing, if not superb, restaurants—Filomena for pasta or Germaine's for Vietnamese—and a branch of New York City's Glorious Foods to cater dinners for twelve or twenty where the inevitable topics of conversation are who exactly will hold power after election day, and isn't it dreadful how stiff Walter Mondale is on TV? Why can't he be as charming on television as he is with all of us at dinner parties?

Washington dinners are almost always extensions of the work day and at such occasions, looking good is not enough. Woe to the dinner-party guest who can't contribute anything *new* to the day's headlines. Even after four years of a president from Hollywood who has taught Washington much about image dominating substance, the natives stubbornly cling to a fascination with the printed word. They persist in reading each other. Well-known writers always rank above TV people, for although television correspondents are often secretly envied for their salaries, they are not so secretly dismissed for getting so much of their information first from print. Gradually, however, TV is taking over, if only because the President prefers to spend so much of his time in front of a camera.

Nancy Reagan, of course, remains the quintessential traditional political wife—masking her power, standing close to and adoring her man. More usual, however, for both Republicans and Democrats, is the spouse who can totally pinch-hit if the politician in the family is suddenly called away. Doctors or lawyers wouldn't dream of asking their spouses to do their work for them. Politicians would and often do. Professionalism is a highly regarded trait in a partner.

Washington used to be a cruel place for a woman. There didn't seem to be much to emulate between Alice Roosevelt Longworth and Elizabeth Ray. But the emergence of so many professional women in the last decade, coupled with strict laws against sex discrimination in government hiring, have forced a change in attitude. So have the numbers. It is estimated that this November several more million women than men will go to the polls. The President might be against ERA, but the most practical politicians are not—at least in private. If only because they can count.

The new importance of women has also bred a new social phenomenon: Power Couples. Two-career families with a ten-fold impact are the most coveted of guests. Hostesses love them—they make seating so much easier, because, thank God, they both can talk. Currently, the most sought-after Power Couples are people like the Senator and the Cabinet Secretary—Bob and Elizabeth Dole, or the *Washington Post's* Ben Bradlee and Sally Quinn, and *The Wall Street Journal's* Al Hunt and *MacNeil/Lehrer's* Judy Woodruff.

It's indeed a radical change to see a tiny band of women recognized in their own right in Washington—women like Supreme Court Justice Sandra Day O'Connor and U.N. Ambassador Jeane Kirkpatrick—but the emergence of Power Women also seems to make the simplest things confusing. For one thing, many Power Women, like Geraldine Ferraro, and particularly women in media like Leslie Stahl, tend to keep their maiden names, so it's often very difficult to figure out who is married to whom until late in the evening. Then, just as you're wondering why this dull boring man was invited to this party, your hostess whispers that his *wife* produces the evening news. Only then can you desert him with impunity and make a beeline for her. ▽

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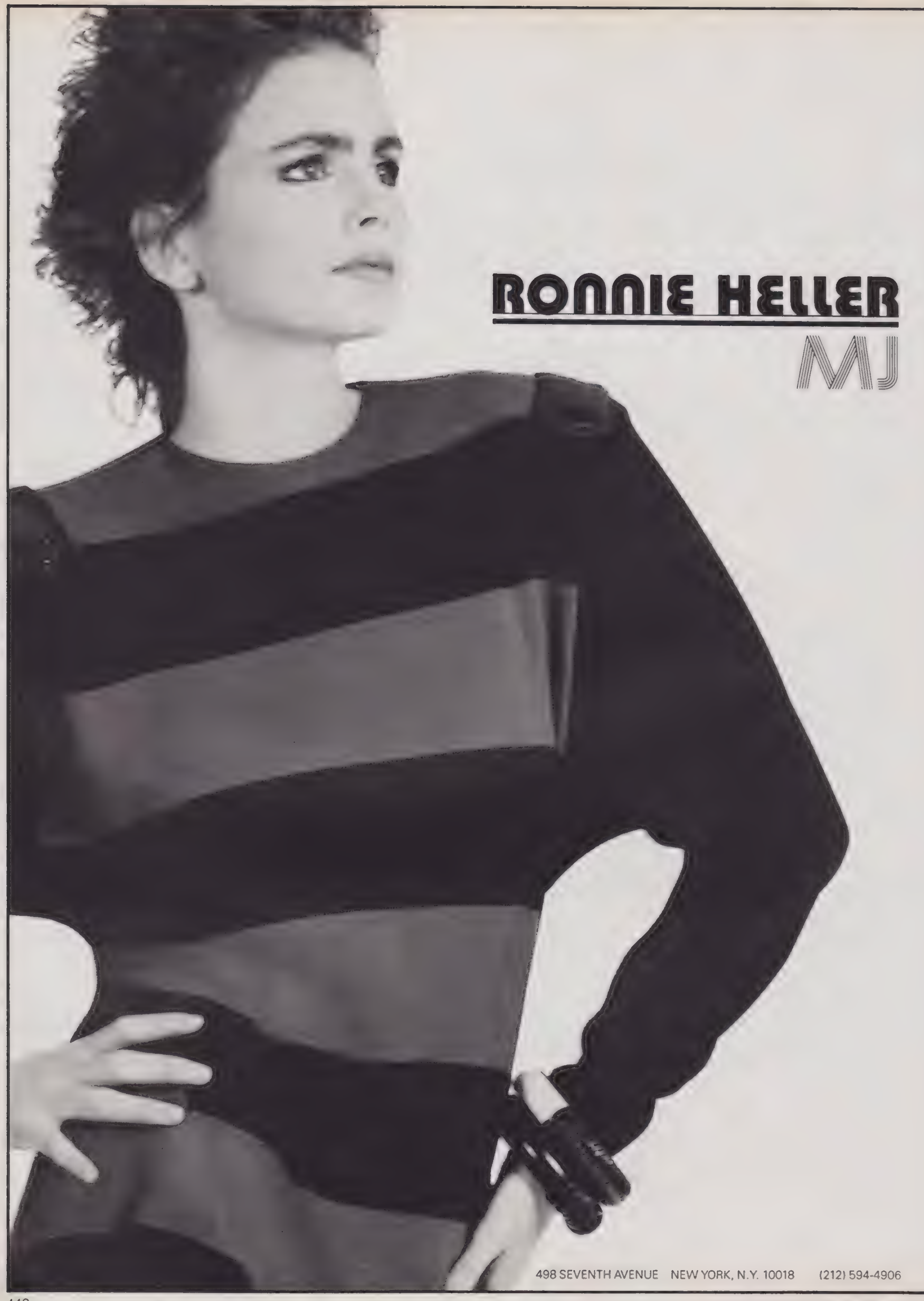
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HAIR NOW

care news...

Time-saving ideas, that improve hair's condition—newest: deep-treatment masks...

Hair care: what's modern Today, hair products, tools work in the shortest time possible—with real results. Example: the style, *above,* that years ago would have required backcombing, now takes a generous slick of gel. (Zotos Design Freedom Gel gives control without residue; Clinique's Hair Gel does it for men!)...In salons, the time-cutting, top-caring move: latest technology paired with old-fashioned tending. At the new Pierre Michel Salon, NYC, high-speed computerized heat lamps, hair dryers free up clients' time for special treatments, makeup lessons, facials, leg waxing, more—all from Lancôme's Institut de Beauté...A single product that cleans, conditions, brings out hair's natural highlights? Not too good to be true, it's Silkience Highlights & Body Self-Adjusting Shampoo—a real all-in-one breakthrough.

HAIR MASKS, like skin masks, give an instant conditioning/revitalizing. Trichologist Philip Kingsley, who has long included masks as a salon treatment, now offers at-home hair masks with the same benefits. His Intensive Elasticizer, used once a week before shampooing, remoisturizes dry hair, adds body to oily hair....Taking this idea one step further: a mask that moisturizes hair *and* adds color in one process. Conditioning Color from Elsa Ferra of Louis Guy D', NYC, *left,* comes in thirty-one shades that "pick up" and brighten hair as well as a clear formula that seals and shines natural color. The mask works to counteract dullness between color treatments or after long-term sun exposure.

Color trend: gentle formulas meant to brighten–not change–hair color

STYLE

Fresh, sleek alternative for bobbed hair: the puppy tail. Styled and sketched, right, by Charles Nicholas, NYC, the puppy tail is easy on hair, neat, classic—and it works as a day or evening look, depending on the clasp (from cloth to leather to velvet). In Europe—on fashion runways, on the street—style variations place the tail on top or side of the head. Other, less "controlled" versions: gathering waved ends with straight sides for double-textured hair; and for layered hair, pulling the long ends into a "tail," leaving nape and wisps in rather charming disarray...

Top photo: ANDREA BLANCH Hair, John Sahag; makeup, Francois Nars. Fernando Sanchez blouse, Valentino Night bracelet. Details, stores, last pages Middle photo: DENIS PIEL. Makeup by Leveriè for Garren, NYC

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Weight update

"GOOD" FAT . . . IS "IDEAL" LESS THAN IDEAL? . . . DIET-SUCCESS SECRET

BY JUDITH S. STERN, Sc.D.

NOT-SO-IDEAL WEIGHT

In 1983, the Metropolitan Life Insurance Company issued a new set of "desirable" weight tables. As you no doubt know, the weights are up: e.g., if you are a 5′5″ tall (without shoes), medium-frame woman, your range in the 1983 tables is 130 to 144 pounds compared to 124 to 139 in the 1959 tables.

What you may not know is that on the day the new tables were issued, the American Heart Association advised Americans to continue to use the 1959 tables, basing this advice on the possibility of non-fatal risks of increased weight. Too, the tables may be somewhat biased because no consideration was made of smokers, who tend to have lower weights and shorter lifespans. New data from the Framingham Heart Study reveal that, when you study nonsmokers, mortality from heart disease increases as body weight increases above the 1959 reference weights.

This data convinced me to suggest, in a recent meeting of the Committee to Review the Dietary Guidelines, that we retain the old, lower weights. It is likely that the use of *any* height and weight tables to assess obesity and establish health risks is, however, a problem in some individuals. If you are very athletic and muscular, you may be overweight but not overfat. Also, the way body fat is distributed may affect health risks. People with upper-body obesity—in the abdomen, neck, shoulder, or arm areas—tend to have larger fat cells and be at greater risk for such diseases as diabetes, hypertension, and heart disease than those with fat distributed primarily on hips, buttocks, thighs.

To complicate matters a bit more, it seems that the old saying that your best weight is what you weighed at twenty or twenty-five may no longer be true. Reubin Andres, M.D., head of the Gerontology Research Center in Baltimore, feels that "for healthy individuals, the weights associated with minimal mortality increase with age," a fact based on a number of studies of elderly populations suggesting that the weights associated with lowest mortality are on the relatively high side.

BROWN FAT: THE "THIN" FAT

White fat makes up about 22 percent of our body weight, brown fat less than 1 percent; but the latter may be much more important in terms of weight control because, metabolically, it's much more active. Recently, investigators revealed that too little or inactive brown fat may be important in the development of some obesities in animals. Barbara Horwitz, Ph.D., professor in the department of animal physiology at the University of California at Davis, reported that under some conditions when she surgically removed 30 percent of a rat's brown fat, the rat became 18 percent fatter than a rat not operated on. Ann Sullivan, Ph.D., assistant vice president of Hoffmann-La Roche, reported that drugs are being developed by several drug companies to "activate" brown fat in the hope of treating obesity. Two have been shown to slow down weight gain in genetically obese rats. Both are still in the developmental stage and years away from being marketed, but in studies done by Zvi Glick, Ph.D., associate professor of medicine at UCLA School of Medicine-Harbor General Hospital, rats fed a high-fat meal produce less heat and burn up fewer calories than those fed a high carbohydrate meal, a difference due in part to the metabolic activity of brown fat. This suggests that—calorie for calorie—meals high in fat will cause greater weight gain than meals high in carbohydrate.

KEEPING IT OFF

The rather recent theory that "obesity is a result of regulated, homeostatic processes that act to maintain body weight and body fat at a constant level"—a concept proposing that body weight is regulated around a "set point"—provides a possible explanation as to why it can be difficult to maintain weight loss. A person who loses weight and is below "set point" truly feels "semi-starved" as a result of powerful biological mechanisms that try to restore original body weight.

The secret of those people who manage to keep off lost weight relatively painlessly: routine daily exercise. It is of major importance in regulating the fat content of your body—and lowering "set point," particularly as we approach middle age when the effects of exercise are even more dramatic than when we are in our teens. Perhaps this is because as we get older our metabolism "slows down," and exercise may help to moderate this decline. (For information about General Foods' "Setpoint Diet" based on reduced-calories, daily exercise, write: Setpoint Diet, P.O. Box 999, Bradley IL 60915.)

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

VOGUE, September, 1984

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The perils of sophistication

IN THE BIG CITY, WORLDLINESS IS NEXT TO GODLINESS—BUT BEWARE: TOO MUCH *SAVOIR FAIRE* CAN DULL YOUR *JOIE DE VIVRE*

BY CYNTHIA HEIMEL

Philip, my escort, was panicking. The maître d' of the Russian Tea Room was being contrary.

"We can seat you in the back immediately, sir," she said, "but if you want a front booth, you'll have to wait about twenty-five minutes."

"My God," whispered Philip, "what shall we do? *Nobody* sits in the back." Philip, highly placed in the movie biz, often becomes highly dramatic at a moment's notice.

He insisted; we waited. Thirty-five minutes later they had a booth in front ready for us. As we were putting our pretty pink napkins on our laps, a couple threaded their way past us from the dread back room (where nobody sits). We both glanced up in time to see Warren Beatty and Diane Keaton pass. I had to restrain Philip from attacking himself with a bread knife.

This is what happens when sophistication, that terribly overrated trait, runs amok. You can make an ass of yourself, much to the amusement of your dining companion. And you can starve for no reason.

In its place, sophistication is a good tool, especially when one lives in a mighty metropolis, which can turn into the yawning, glittering-fanged mouth of a beast anytime it pleases.

I am sophisticated. I live in Manhattan. I know where the cabs are. I know where to get the supreme haircut of life. I know precisely how to coddle the waiters in my favorite restaurant. I know where to buy a drop-dead winter coat.

I know plenty, the sum of which knowledge is often called sophistication. Properly used, sophistication greases the wheels, makes things easier, more efficient and pleasant. But sophistication, if given its head, becomes overbearing, autocratic, and demanding. It will make a stupefying leap and turn into snobbery, which is no fun for anyone concerned. One must keep sophistication firmly in its place, or one may find oneself at its mercy—hemmed in by rules, afraid to take risks, afraid of adventures, afraid of sitting in the wrong part of the Russian Tea Room.

I'll never forget the moment I realized I had lost it completely. I was sitting in a restaurant (for a change) and was furious with the woman at a table to my right. She was wearing a headband, implanted in which was a large rhinestone star.

Yet this woman was laughing and eating and having the time of her life popping bits of fettuccine into her date's mouth. She simply reveled in her own fabulousness. While I burned to have her arrested for fouling my visual territory.

Then I suddenly realized what a moron I had become. I had let a random headband spoil my perfectly nice dinner.

I became desolate when I realized the magnitude of my lunacy. It is, after all, one thing to appreciate clothes (my son once said, "When my mom dies, her whole life won't pass in front of her eyes, her whole wardrobe will"), but life is simply too short to let headbands put one off one's feed. I have been known to feel several minutes of agony because a woman in the subway was wearing orange shoes, and even to become slightly suicidal at the sight of an epaulet. Where does this rampant sensitivity get me?

But as silly as excessive visual sophistication is, too much emotional sophistication is far, far more grisly. We come, alas, to another restaurant episode:

I was sitting with my son in the Mexican joint at the corner when a conversation from the table behind us wafted into my ears.

"So what happened to you last Saturday

(Continued on page 451)

I know where the cabs are. I know where to get the supreme haircut of life. This makes things easier, more pleasant

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SOPHISTICATION

(Continued from page 448)

night?'' I heard a woman ask.

''Well,'' said the inevitable man, ''I wanted to talk to you about that, but I wasn't sure enough about our relationship.''

''Mom, why are your eyes bugging out?'' my son wondered.

''Try not to speak,'' I hissed.

The man explained to the woman how he had run into an ex-girlfriend last Saturday night and he just had to ''work things out'' with her. They had spent the night together and all, but it didn't really ''mean'' anything. He didn't really like this ex-girl friend, she had been too demanding, and he had come to a point in his life where he didn't put himself out for *anyone*—there was no percentage in it, he had been burned too many times, blah blah blah. He finished up his chilling treatise by telling his companion, ''But you're different. I have a good time with you. It's light. No strings.''

I winced against the impending crash of

He didn't put himself out for anyone—there was no percentage in it, he'd been burned too many times, blah blah blah

plates and tortilla chips, for certainly the woman thus spoken to was right now frothing at the mouth and only seconds from overturning every table in the place.

Imagine my bewilderment when instead I heard the woman say calmly, ''Yes, Herb, I know *exactly* what you mean. We're both too sophisticated to get demanding and emotional. I don't believe in taking those kinds of risks.''

''Mom, you're turning green,'' my son said worriedly.

I was green, and horrified, and wretched. I had just witnessed a whole new dimension of sophistication. These people were so cool that they had talked themselves out of feeling anger or passion or, probably, anything at all. This was not life, this was emotional cauterization. I never want to feel this way. If somebody breaks a date with *me* on Saturday night and then pleasantly informs me that he slept with another woman, I'd rather be dead than sophisticated about it. It is much, much more proper to react to such a situation with an Uzi.

No strings, indeed. Life is riddled with strings—binding us to each other, tangling us up, holding us together. We need them desperately. ▽

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ITALY IS TALKING ABOUT

The pleasures of country inns

THE CHIANTI REGION IS A DELICIOUS PLACE, UNTOUCHED BY TOURISTS. THIS IS THE TIME TO VISIT

BY SUSANNA ZEVI

Festival season by tradition, Italian summer doesn't end until October and seems to be particularly enjoyable this year: a long lazy summer spent indulging in as much pleasure as one can afford, watching films in beautiful places, eating exquisitely prepared food, and relaxing in charming country inns.

This season's Venice Biennale del Cinema (August 27-September 7) promises to be worth the struggle with the crowd. Michelangelo Antonioni is chairman of the jury, which includes German writer Günther Grass and the painter Balthus. The theater section of the Biennale is headed by Franco Quadri, who has invited Pina Bausch, Ariane Mnouchkine, Patrice Chéreau, Giorgio Strehler, and Peter Stein—a very international group. Italy is international indeed when it comes to art and the performing arts: Strehler of Milan's Piccolo Teatro, for example, doubles as the director of Paris's Théâtre d'Europe. He just announced the program for the 1984/85 season: he'll direct Corneille's *L'Illusion comique* and has invited Ingmar Bergman to do a Swedish *King Lear*. There also will be two short plays by Harold Pinter.

What's a good way to unwind after being saturated by other people's creativity? Take the opportunity to become a bit creative yourself in an atmosphere of cultural divertissement. Enroll in a one-week course (September 3-8) in bookbinding at a beautiful Veneto villa, the Villa Albrizzi. Located in Este near Padua, the Villa Albrizzi (tel: 0429/2063) has been owned by the same family, the Albrizzis, since the sixteenth century. Each September, a member of the family, Countess Alba Giannelli Rubin de Cervin, opens the centuries-old pavilion, all delicately colored stucco and gilt in the Venetian tradition, and teaches the course with friend/associate Adalberto Cremonese and Pia Isemburg. One learns how to bind books, make albums, notebooks, frames, and boxes covered with the most exquisite Florentine marbled papers—rare gold and silver papers from the 'twenties, *galuchats* (sharkskins) from the 'thirties, glacé papers and the original "carte di varese" (handmade sheets with little bouquets, garlands of fruits and flowers, and geometric patterns first designed by the Remondini di Bassano printers around 1640 and rediscovered and made forever fashionable by a group of Milanese ladies in 1904).

When one is tired of binding, one can take a dip in the pool or a walk under the trees and admire the Venetian sunsets, when everything becomes suddenly pink and the air is like a golden dust. In the evenings, you may be invited to a dinner party in one of the nearby villas: September is party season in Veneto and many villas are owned by Americans.

When they are not teaching this course, Alba and Adalberto bind precious books and make their objects in their Milanese shop, "Albrizzi." A tiny shop, almost invisible on the tiny Via Bagutta, it is not widely known but has Rothschilds among its clients. A promising young executive in a large corporation until six years ago, Adalberto found the corporate politics and games increasingly unappetizing until one day, much to the disapproval of everybody, he kicked it all aside. He taught himself bookbinding and started working with Alba in a four-foot hole off a Corso Venezia courtyard. Soon, friends were taking their antique books for him to repair and cover with the precious papers he found.

When your artistic senses are satisfied, please the other ones: the Chianti region is a delicious place, quite untouched by tourists. Near Sinalunga, for example, the Locanda dell' Amorosa is just as nice as its name promises. Surrounded by 240 acres of hilly forest, the background of Sienese paintings, it is a fourteenth-century villa with a farm, clustered around a square with nineteenth-century loggias. Count Carlo Citterio transformed the villa into an exquisite country inn with ten rooms and a restaurant.

You drive to l'Amorosa by a long cypress alley and land in paradise. The rooms, some in the villa, some in the loggias, have old country furniture. The restaurant's decoration is a bit ordinary, but its classic Sienese cuisine is very lovingly *(Continued on page 454)*

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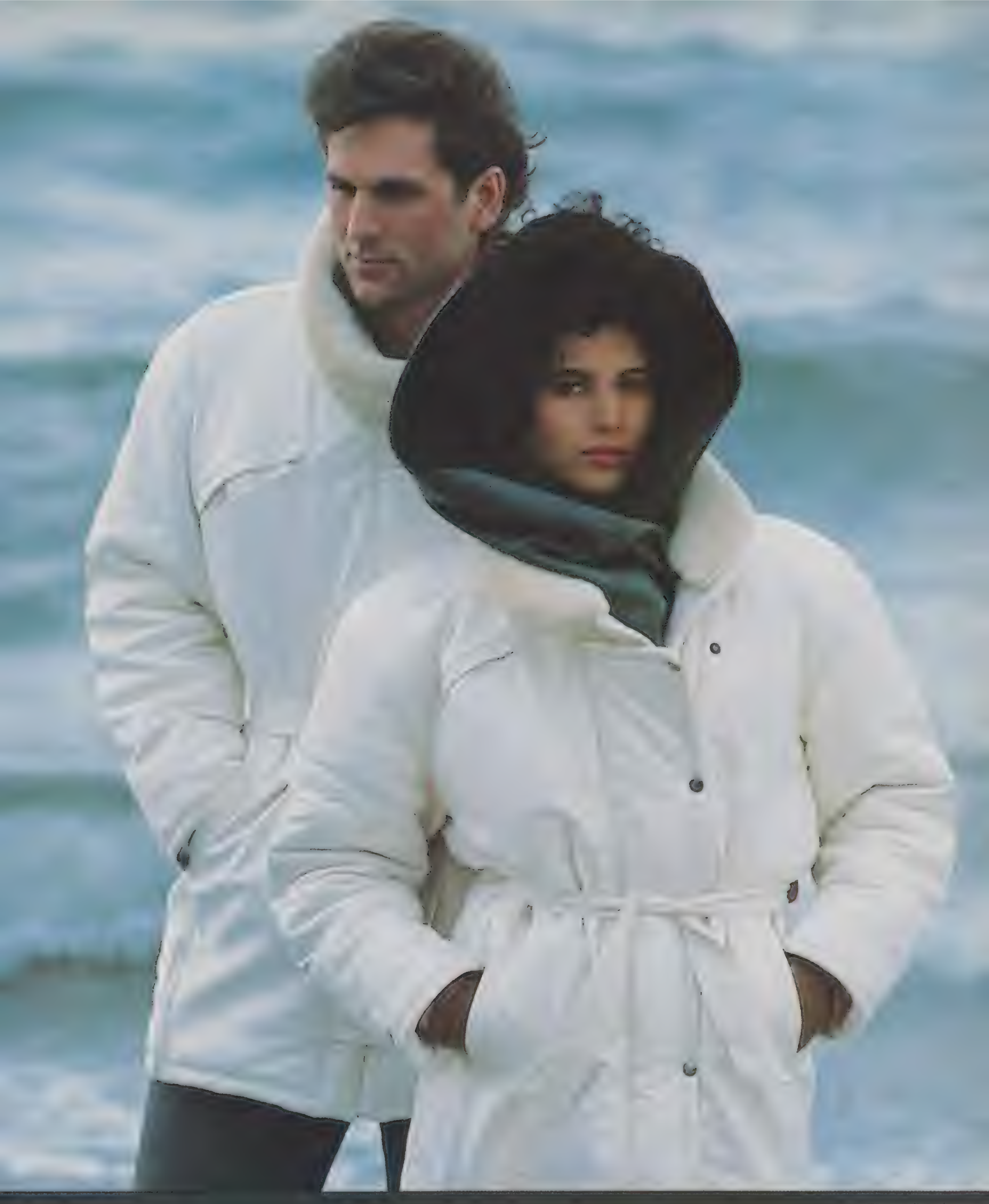

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ITALY IS TALKING ABOUT

(Continued from page 452)

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If you are in search of stronger emotions or in a meditative mood, Castello di Spaltenna in Gaiole is the right place. Austere and quite wild, it is a romantic eleventh-century chapel attached to a thirteenth-century convent, hidden in the Chianti hills. Its new owner, the same Carlo Citterio of l'Amorosa, just redecorated the whole thing and transformed it into a fascinating seven-room hotel with a good restaurant. Interiors are all nineteenth-century country, and the cuisine is traditional Tuscan, less elaborate than at l'Almorosa. The wine cellar offers all the best Chiantis produced in the region. The season is from April into October. Ideal if you are hiding to write a novel (tel. 0577/74.94.83).

Another good address in Chianti, and one you won't find in the guides: Le Lodoline. A five-hundred-acre farm seven miles from Siena, it contains a seventeenth-century convent transformed into a villa and twelve small country houses, most eighteenth-century, scattered around the hills. Each can host seven

Italy's newest, most luxurious country hotel is the villa Corner della Regina, near Treviso

to eight people; two of them have a swimming pool. The landscape is breathtaking. The owner is a charming Scottish gentleman, Hugh Hamilton, who fell in love with the place and with a young Sienese lady—now his wife—at the end of World War II. He produces a very good Chianti and olive oil (tel. 0577/32.26.19).

When you have had enough of hills and forests and romantic views and are ready for a sharp change of culture, take a plane northbound and plunge into the swimming pool of Villa Corner della Regina, near Treviso (tel. 0423/48.14.81). The newest, most luxurious country hotel in Italy, just opened by Countess Giuliana Dona dalle Rose (better known as Giuliana Romani Adami). An eighteenth-century villa in the Palladian style in the middle of a park, it has twelve suites decorated with antique furniture. The restaurant is in the greenhouse; there's a golf course nearby and, of course, the sauna, beauty salon, lawn tennis, and the whole works. You may never want to leave. ▽

Photographed by Lord Lichfield at Lake Windermere, Cumbria.

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Antibiotic burnout?

OVERUSE OF "WONDER" DRUGS PRODUCES DISEASE-CAUSERS THAT CAN RESIST THEM

BY MELVA WEBER

We have lived in the age of antibiotics for most of half a century. People have been rescued from severe and possibly lethal infections: bacterial pneumonia, rheumatic fever, strep throat, meningitis, gonorrhea. Penicillin, sulfa drugs, and later on the tetracyclines achieved "miracle" cures, saved countless lives. But somewhere along the line the infectious-disease organisms began to fight back, and we found our antibiotic weapons no longer invincible. Bacterial resistance to the antimicrobial, or antibiotic, drugs was beginning. Today, drug resistance has risen to what a major environmental organization calls "unacceptable levels," and at least one eminent microbiologist fears we may be forced to return to the pre-antibiotic era of medicine.

In a race with the fast-adapting drug-resistant microbes, pharmaceutical manufacturers are developing new antibiotics to which the resistant organisms may succumb. But, in time, a few microbes will survive the antimicrobial drug, and a new breed of drug-resistant "bugs" will develop.

The obvious question is, do we face antibiotic burnout? Can we go on indefinitely building new antimicrobial drugs (which appear to be increasingly toxic and increasingly costly)? Or will the microbes win, and we find we have developed a super-race of disease organisms we must fight without antibiotics?

Robert Tauxe, M.D., at the Enteric Diseases Branch of the nation's Centers for Disease Control in Atlanta, explained how drug resistance works in the disease organisms he knows best, those of the human gut. First, he says, resistance to antimicrobial drugs, or antibiotics, in the infectious gut bacteria is clearly on the increase. In Salmonella, a large tribe of gut microorganisms that cause typhoid fever and many diarrheal diseases, Dr. Tauxe said, "Twenty to 30 percent of Salmonella isolated from human beings now are antimicrobial-resistant. Previously, drug resistance was quite rare."

The increase in drug resistance brings with it problems of several kinds, a major one being that it leads to more and more drug resistances, and to multiple resistance, in which the same disease organism learns to withstand several different antibiotics at once. Then there's cross-resistance, when entirely different disease organisms pass the resistance factor to each other. And there is animal-to-human transfer of organisms (plus vice versa), an activity in which the Salmonella family are notable performers.

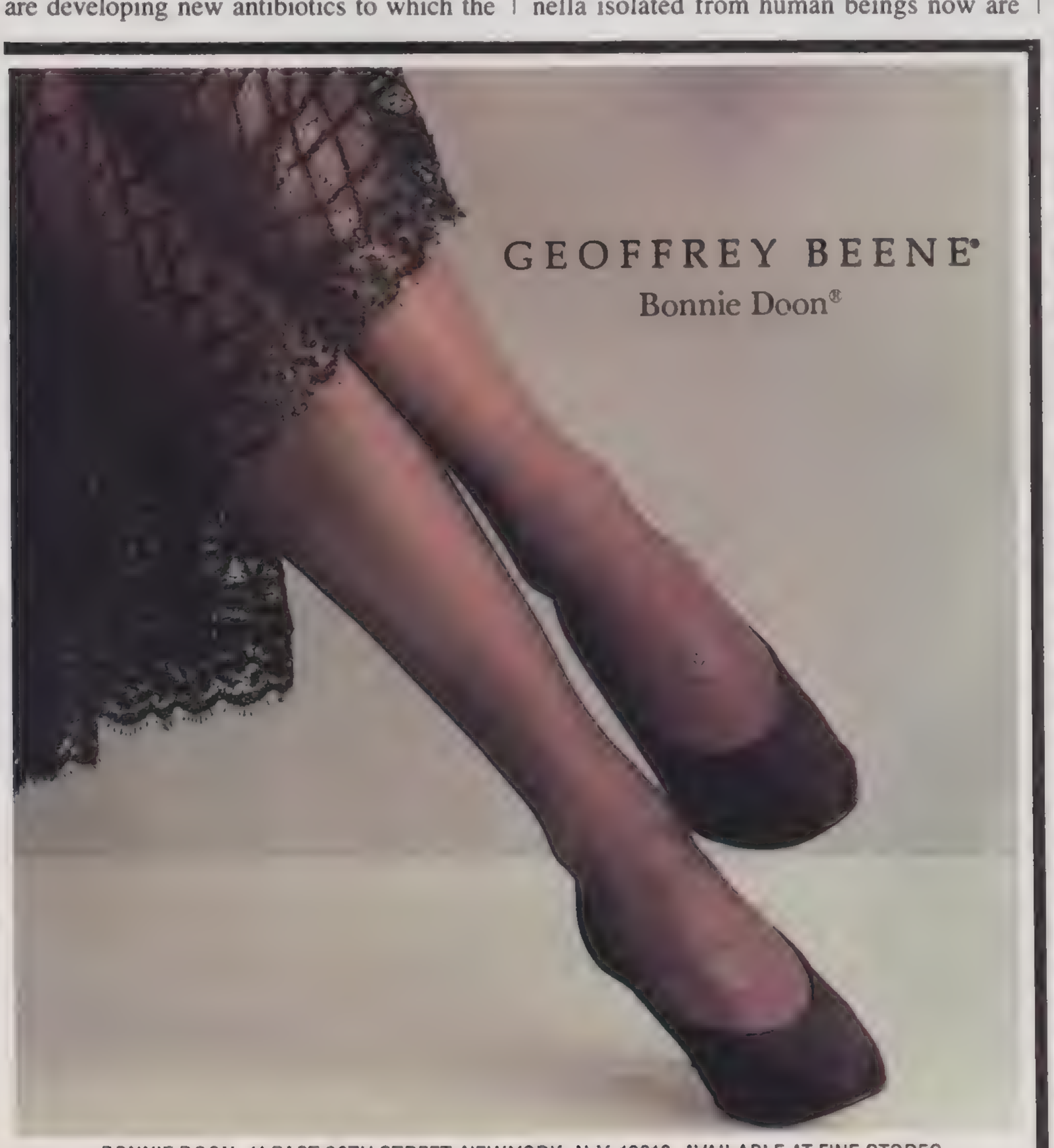
"To the doctor treating sick patients and making decisions on which antibiotic to use," said Dr. Tauxe, "the resistance phenomenon gets more and more complicated. Tests of the organism's sensitivity to an antibiotic, to determine whether the drug will work effectively, take time. In a situation where you can't delay and can only guess at which drug is most likely to be effective, there's a tendency to use several drugs at once. This means that hospitals, in particular, provide environments where a lot of antibiotics are in use. And the organisms that make their home in hospitals tend to become resistant to a whole range of drugs. And so the problem perpetuates itself.

"The most worrisome phenomenon of all, cross-resistance, extends the problem further. Say a microbe that is resistant to a number of drugs is not one that generally causes severe disease—*E. coli*, for example. It can transfer its resistance to another microbe of a type that can cause really severe disease, such as a meningitis."

Is it possible that *E. coli*, the very common and probably beneficial organism that usually dwells harmlessly in the human gut, can be a kind of Typhoid Mary, carrying the resistance factor and transferring it to dangerous microorganisms? "It's our suspicion that this happens. This is possibly an important way for bacteria to acquire a lot of resistance suddenly, by transfer from an *E. coli*.

"Another curious feature of the antibiotic resistance problem that we have become aware of recently," said Dr. Tauxe, "goes as follows: Suppose you or I consume a small amount of Salmonella; chances are we won't get sick. The reason we don't get sick is not entirely clear, but part of it is that our own normal flora, or gut organisms—*E. coli* and all the others—protect us, by somehow interfering with the Salmonella. Now suppose those few Salmonella you've eaten are resistant to ampicillin. They'll probably linger in your body for a week or two or three before being eliminated. You won't know because you never become sick from them. But if, during that time, you see a physician for something else, such as an earache or sore throat, and you are given ampicillin, which is entirely appropriate for the ear or throat infection, here's what could happen: The antibiotic also knocks off some of your natural, protective gut *E. coli*. The Salmonella, resistant to the antibiotic, are now free to work, and you may come down with the Salmonella infection.

"This is probably a rare event. However, the more resistant *(Continued on page 466)*



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ANTIBIOTICS

(Continued from page 456)

strains circulating in our environment, the more likely this is to happen."

What is causing the amount of drug resistance in infectious organisms? Can the march of antibiotic burnout be slowed down? Physicians and biologists have long warned that excessive or inappropriate medical use of antibiotics serves to enlarge the reservoir of drug-resistant microorganisms.

If you have a severe cold or a case of flu, and you want your doctor to "knock out" the infection by giving you antibiotics, you can be adding to the big problem of drug resistance. Both colds and flu are viral infections, unaffected by antibiotics. More and more doctors, increasingly aware of the wider implications of the problem, are prescribing antibiotics more carefully. Worldwide medical organizations are urging restraint in medical uses of antibiotics; but, in far too many countries, antibiotics, even injectible ones, are sold without prescription and are used excessively for any ailment, including headaches and hangovers.

In a number of Third World countries, antibiotics have been distributed freely to combat poor hygiene and sanitation.

"The really extraordinary superbug is most likely to come from a Third World country," says Dr. Tauxe. "But today we all live in one world." Today the infectious organisms, with resistance to drugs, can traverse the globe with the speed of jet travel.

Yet another factor looms large in the threatened twilight of the antibiotic age: the use of antibiotics by the millions of pounds in feed for livestock and poultry. Antibiotics, mainly penicillin and tetracycline, are routinely added to feed at "subtherapeutic" levels, not for treating diseases but to promote faster growth of meat-producing animals. The low-level dosages of antibiotics can create what Dr. Tauxe calls "continuous antibiotic pressure," and there is some evidence that this encourages drug resistance in organisms.

"If you take multiple-resistant organisms into the laboratory in an antibiotic-free environment, and you cultivate them by passing them from one agar dish to another, or by transferring them from one animal to another, the organisms tend to lose their resistance. If you then place antibiotics in their environment, resistance quickly reappears; if any microbe among them still has the genetic 'memory' for resistance, it will become the dominant strain again," said Dr. Tauxe. This might provide a reason for curtailing the use of antibiotics in feeds, in the hope of slowing the advance of multiple drug resistance acting across a spectrum of infectious organisms.

"One thing we have learned from studying outbreaks of disease caused by Salmonella," said Dr. Tauxe "is that when Salmonella has resistance to multiple antibiotics, the bacterium usually came from a food animal. Another finding is that in an outbreak setting, the mortality or death rate is higher if the Salmonella causing it is an antimicrobial-resistant strain. This may be because it's harder to treat, or because the first drugs may not work."

Last fall the Natural Resources Defense Council, an environmental group, wrote a letter to President Ronald Reagan and Secretary of Health and Human Services Margaret M. Heckler asking for a ban on routine use of penicillin and tetracycline in livestock feed. The letter accompanied a "Statement on Antibiotics in Animal Feed" signed by more than three hundred Americans, many of them leading doctors, medical scientists, and biologists. They expressed their alarm at the continued indiscriminate use of antibiotics in feeds to promote growth in animals for faster, cheaper meat production. They had studied the problem and foresaw an increasing threat to public health, if not a potential disaster, looming ahead.

Livestock feeders and antibiotics manufacturers don't want the feed additives banned. They say there is no proof that the antibiotic livestock feeds cause any human health problem, and meat prices would rise severely.

Take a worst-case scenario. If we should reach the end of the line and, as some scientists fear, return to a pre-antibiotic age, how will science fight the re-emergence of infectious diseases? Dr. Tauxe mused on this possibility. "There are many potential approaches to infectious-disease control. Two highly promising avenues were being explored in that pre-antibiotic era in the late 'twenties and early 'thirties, that were largely dropped at the advent of penicillin. One was serum antitoxin therapy, using injections of serum made from the blood of immune animals or humans. The other was phage therapy. It involves putting to work viruses that can infect and kill specific bacteria.

"Because they're in the memory of living people, these things may be looked at again." ▽

Disease Outbreak: The Global Fast Track

An international outbreak of Salmonella in 1969–1972 showed the speed and trickiness of the microbial forces. The strain called Salmonella Agona, then extremely rare, turned up in an outbreak that started in an Arkansas restaurant. The strain was traced to broiler chickens, then back to a slaughterhouse, then to one breed flock. The chickens had been fed fish meal from Peru. Other shipments of the fish meal in other parts of the nation set off more cases of S. Agona, which quickly became one of the most common Salmonella types here. Almost at the same time, outbreaks of S. Agona happened in the United Kingdom, the Netherlands, other European countries and Israel, that had also imported the Peruvian fish meal.

The 1969–72 S. Agona organism was not a drug-resistant one. If it had been, a giant step would have been made toward antibiotic burnout. Today, resistant organisms can travel just as fast, and know no borders.

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Are women strong enough?

Firefighting, thought of as a "man's job," is raising questions of equality of opportunity as well as of comparable strength

By Annie Gottlieb

In less than a generation, most of the "natural" female traits once cited in support of male privilege—physical frailty, "raging hormones," easy tears—have obligingly disappeared. Today, women clearly can be first-rate astronauts, neurosurgeons, mountain climbers; but can they be minimally competent firefighters?

Physical strength—and the occupations that demand and reward it—would seem, at first glance, to be the last bastion of male exclusivity, the one sex difference that resists the egalitarian will. Men, on average, are bigger, more muscular, therefore stronger, than women. You can't take that away from them. Or can you?

In the past few years women athletes have made startling performance gains, and there is a growing consensus among coaches that they have never been properly trained; consequently, we are just beginning to find out the *real* limits of female strength. Whether or not women will ever be able to compete directly with men, there is now solid evidence that, with adequate training, women can be far stronger than anyone thought they could. It is in firefighting, where lives depend on the answer, that some of the most intensive research into women's strength potential has been done.

Exercise physiologists have discovered: strength is proportionate to lean body mass, regardless of sex

Political vs. Physical Strength

Firefighting requires more raw physical strength than almost any other occupation. It's fair to say most women couldn't do it. To preselect individuals with sufficient strength, fire departments put applicants through tough physical exams. In the mid-'70s, when women made their first court-backed bids to get onto city fire forces, these exams were general strength and fitness tests that included push-ups, pull-ups, a mile run, etc. Candidates who passed this test still had to survive rigorous training and a year's job probation before being granted tenure as firefighters.

Why would any woman put herself through this ordeal to win a dangerous job? "For the same reasons men do," says a New York City female firefighter. "A good pay scale (probationary firefighters start at over $20,000 a year; can be making $30,000 within three years), a decent vacation, a good pension, and hours that make the job particularly appealing to women with families." Finally, the job has intangible attractions for a woman in pursuit of her "right to courage."

Women: Up to the Job?

Firefighting is combat work, and many firemen feel that women have no more place in a burning building than on the front lines in a war. Most firemen and fire officials were confident that women lacked the muscle for the job, and that the tests would stop them.

The tests did. In 1974, the Seattle Fire Department, under orders from the mayor and city council, accepted twenty-seven female applicants. None passed the physical. The same year, New York City administered Test 3040 to eighty-eight women. Not one passed. (Neither, however, did many of the male candidates.) A crushing discouragement, you'd think. But some of the women refused to take their failures as an accurate judgment of their fitness to fight fires. Instead, they challenged the job-relatedness of the test.

In a 1979 class-action suit, the women who failed New York City's Test 3040 charged that the test was both biased toward men and unrelated to the actual work of firefighting. They had a point, as the city was forced to concede when it lost the lawsuit three years later. "According to exercise physiologists, that kind of test only tests what it tests," says attorney Robert L. King of Debevoise and Plimpton, the New York law firm that represented the women. "Unless you're doing sit-ups and broad jumps at a fire, it's not an objective measure of ability to do the job."

Threatened with similar legal action, and seeing the point, *(Continued on page 474)*

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(Continued from page 469)

many cities voluntarily changed to job-related physical-eligibility tests in the mid-to-late '70s. Items on the new tests simulated actual firefighting situations: carrying hose, climbing ladders, racing upstairs with equipment. Most fire officials felt that these tests were sufficiently rigorous—and unusually strong women were able to pass them.

As a result, Dallas now has thirteen full-status female firefighters, about one percent of their total force. Chicago, Boston, Buffalo, Washington D.C., Sacramento, and San Diego are among other cities that also have small numbers of women in their fire departments now.

Since no tenured woman appears to have failed to do her job (though a few have been dismissed from training or probation), the answer to the question, "Are women strong enough to fight fires?" would seem to be an unqualified "Yes—a minority are." But not everyone agrees. New York City continues to dispute that answer at a high cost to its taxpayers. Seattle, on the other hand, not only said, "Yes, some women *are* strong enough," but set out scientifically to find out *which* women, why, and how best to train them.

Women's New "Muscle": Political Clout

In March, 1982, Federal District Court Judge Charles P. Sifton ordered New York City to commission a new job-related test and, in the meantime, to devise an interim test to be given to the women who had failed 3040. Fifty-one women, of the seventy-eight who took it, passed the interim test; by September 1983, the first twenty-two women in the city's history were granted tenure as full-status firefighters.

At the same time, two of the women were fired. Coincidentally or not, they were prominent spokespersons for the cause of hiring women: Brenda Berkman, thirty-two, who had brought the original class-action suit, and Zaida Gonzalez, twenty-seven.

City Fire Commissioner Joseph E. Spinnato charged incompetence. Berkman, Gonzalez, and their lawyers contended the firings were discriminatory and retaliatory, and that neither woman had been given a fair chance to demonstrate her abilities. Back in court, Judge Sifton agreed, ruling that the two were victims of discrimination—as well as of sexual harassment—and, after reevaluation and retraining, must be reinstated with back pay. Both Berkman and Gonzalez were granted tenure early this year, bringing the current total of full-status women firefighters in New York to thirty-seven.

Total cost to the city to date: as much as five million dollars in legal and consultants' fees, in the estimate of lawyer Robert L. King.

Now, a fresh battle is shaping up over the *scoring* of the physical-eligibility test. Of the 163 who took the test, over seventy passed it. The problem is that the city plans to make hiring *competitive*. Unless the court intervenes, those candidates who performed the test *fastest* will be hired, and it is unlikely that many—if any—will be women.

"We did extensive testing of this test," says King. "Large numbers of men were able to do it in about four and one-half minutes and, with training, some under four minutes. The best of our women did it in five to five and one-half minutes."

There it is—the last irreducible sex difference. The speed with which weight can be moved over time (*power*) without reaching muscular exhaustion (*endurance*) is an indicator of *strength*. Men are still stronger than women. But enough so to make a crucial difference to a trapped fire victim?

"Our job analysis indicated that speed *is* important," says Juan Ortiz, New York City's Personnel Director. "Time is the bottom line. It equates to saving lives." Ortiz insists that the city will be delighted to hire women—if they make top scores. To hire out of order, in his view, would be reverse discrimination at a possible cost in lives.

Attorney King, on the other hand, thinks that "track meet" scoring is a device for excluding women, one that is very hard to argue against (who would put rights before lives?) but that, in fact, bears little relevance to actual firefighting. "This test requires you to exhaust yourself in three or four minutes, and that's not what firefighters do," says King. "What the job requires is people who can work for twenty minutes to a half hour, moving hoses into a building, etc..." A woman firefighter confirms that "the work has to be at a controlled pace. You need the balance of stamina and strength"...and, they stress that teamwork, experience, and brains are equally as important.

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Commitment to Women

In contrast to New York City's, Seattle's Fire Department has carefully studied the issue of brawn, not in order to exclude women but in order to hire them successfully. Seattle's officials agree with New York's that firefighters must be very strong, but that's where the resemblance ends. In what must be one of the most extraordinary examples of affirmative action, Seattle has made every effort to get women onto its fire force without compromising its standards.

Ironically, Seattle wants women firefighters for their special qualities as women. "You can provide better service if you represent a cross-section of the community," says City Fire Chief Swartout. "Half the population is female." To help women be strong enough to fight fires took Seattle several years, a quarter of a million dollars, and a dogged commitment. "We fought like crazy to make this work," says Chief Swartout. "If it failed, it was going to because it couldn't work, not because we didn't try."

When the first *(Continued on page 480)*

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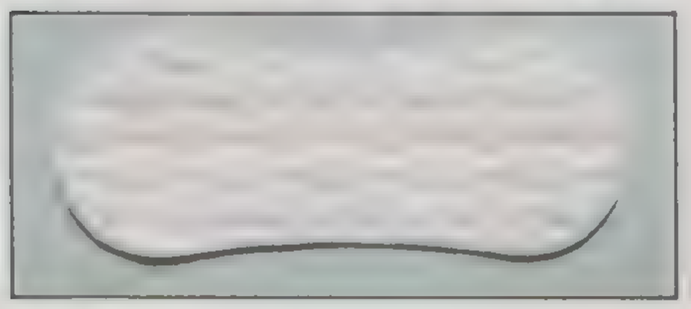

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(Continued from page 474)

twenty-seven female candidates flunked Seattle's physical in 1975, the fire department tried lowering its standards to let six women into the training academy. All six found they couldn't handle the heavy equipment and resigned. The department quickly learned its first lesson: lowering standards did no one a favor. The trainers, however, thought they had seen promise in some of the women. Perhaps their strength could be increased with appropriate training. T. Lee Doolittle, Ph.D., an exercise physiologist at the University of Washington, Seattle, designed a five-month pre-training program specifically to build women's upper-body and leg strength. And the Seattle Fire Department *paid* women to go through this training before they took the physical. On salary, the women spent half the day working out with weights, the other half familiarizing themselves with firefighting equipment.

It was an expensive investment, but it paid off: it was possible to preselect female candidates with a high chance of success. Likely prospects had one thing in common: they were at least 20 percent larger than the average woman and had a *lean body mass* of at least 120 pounds compared to a female average of 100, Dr. Doolittle's estimate of the minimum for an effective firefighter.

Lean body mass (LBM) either can be measured by underwater weighing or estimated by a skin-fold pinch test. Exercise physiologists have discovered that strength is roughly proportionate to lean body mass, regardless of sex. The biggest strength advantage men have is simply their larger average size. But even if a woman is as big and heavy as a man, she will almost certainly have a lower LBM, because women have a higher percentage of body fat (an average of 27 percent as compared to 15 percent for men).

Both weight training and running, however, can dramatically lower a woman's fat percentage. To have minimum LBM of 120 pounds, then, a woman either has to weigh at least 160 pounds (the average weight of Seattle's women firefighters), or, if smaller, she has to be very muscular and lean.

Once the department stopped trying to train just any "body"—in the words of Karl Kaiyala, kinesiologist and physical fitness director of the Seattle Fire Department, who administers the strength-building program—the success rate rose sharply, and Seattle began producing strong, competent woman firefighters. In 1981, the department discontinued the paid pre-training program, which had served its purpose; it now offers a free voluntary training program for interested women.

Kaiyala strength-tests applicants, measures their body-fat percentage, then tells them frankly whether or not they have a good chance of success. Those who qualify enter an intensive sixteen- to twenty-week "pseudo"-power-lifting program, four nights a week, two hours a night. Trainees do not lift weights many times, but rather heavy weights a few times, with a rapid, scientifically plotted progression in poundage.

The body, male or female, adapts to the stress of this type of training with both a quantitive and qualitative increase in strength. Muscle size increases—less in women than in men (owing to male hormone levels), but more in some women than in others, an individual variation that physiologists do not yet understand. In addition, the nervous system "learns" to recruit a larger percentage of available muscle fibers, and to recruit them "synchronously"—like a tug-of-war team all pulling together.

According to David Lamb, Ph.D., an exercise physiologist at Ohio State University, Columbus, Ohio, this nervous-system response to training may be even better in women than in men, for "women show the same percentage increase in strength as men, even though the muscle hypertrophy is less." Karl Kaiyala says, "We've had women get significantly stronger with only a small noticeable increase in muscle size, and we've had other women become very muscular, with a ten-pound increase in lean body weight." The women he trains pass the physical with close to a 100 percent success rate. But he cautions that the women must (and most do) keep up their weight training in order to maintain the strength they need as firefighters.

In an extraordinary example of affirmative action, Seattle has added women to its fire force without compromising its standards

How strong are these women quantitatively, and how does their strength compare with that of strong men? Pat Malone, who coaches Purdue University's powerlifting team, says he has trained "more women than men," women who can lift *almost three times* their body weight in certain lifts. In most weightlifting events, the top women lift about 80 percent of what top men in the same weight class do; matched by *lean* body mass, the sexes would be almost equal.

Pat Malone says the biggest differences he sees between the sexes are psychological and motivational. "Men are more aggressive. Women don't believe they're supposed to be strong; you must encourage them to try to lift more weight."

Whether or not one agrees that the disparity in motivation is *only* social, it is plain that the difference between the sexes is less of a work of nature than of art. The idea that women are made of a softer substance than men—sugar and spice and everything nice?—is an aristocratic fancy. The underlying truth is that—to paraphrase songwriter Tennessee Ernie Ford—a woman is made out of muscle and blood. ▽

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In/Out foods

HOW STYLE AFFECTS THE WAY WE EAT . . . AND FEEL

BY CATHERINE FINDLAY

In the beginning, there was Beef Wellington, star of the striver's dining table. Not a few ambitious amateur cooks knew they'd made the supreme statement with this weighty masterpiece, as monumental a status symbol as a Rolls-Royce and just as heavy—and expensive. It took a generation of dinner parties for Beef Wellington to sink like the stone it resembled, along with its partner Green Beans Amandine. Contemplating such a meal now, when we like our beans barely waved over a pot of water and our beef seldom, is like remembering, with a shudder, the groaning boards of our Victorian great grandparents.

For the fashionable palate is forever after new titillation. Foods rise and fall like comets, with half life of about a year by the time they've shot from coast to coast. Conspicuous consumption has become not what's in your garage but what's on your table. Consider the kiwi, that innocuous jellybean-green slice of fruit that showed up partnering everything from tarts to trout for a few seasons. Fancy has now embraced the passion fruit, or gone back to sublime basics with, say, a handful of tiny wild blueberries, leaving the kiwi in a heap with iceberg lettuce and coq-au-vin. Chart the collapse of quiche, that cholesterol catastrophe that launched a thousand lunches during the omelette and crêpe glut. Or pasta salad, slumping limply into the sunset. Some foods survive, but only when treated specially—if you must pass the pasta, let it be tiny ravioli stuffed with a bit of lobster, not spaghetti with meatballs.

Yet the tides of fashion have swept the American table clean of much that was uninteresting and more that was downright unhealthy. There's more to it than simply the influence of "health food," which glorifies grains and fresh veg to a generation raised on white bread and frozen peas. (Although health food in its worst incarnations seemed to have little to do with health and bore only a passing resemblance to food.) Not a few of us graze through a salad bar regularly, and like a bit of bread with some heft to it, fiber being a bonus.

Under the influence of the new chefs, we've learned to lighten up, retraining our tastes and trimming our intake, without sacrifice of pleasure. Some of the nouvelle novelties descend to the ridiculous—for many, a lonely boned squab leg surrounded by three Gerber-esque dabs of puréed vegetables doth not a dinner make, and all the raspberry vinegar in the world will not improve it. The platoons of nouvelle chefs sparking restaurant menus with their low-fat reductions and essences nearly obscured the Cordon Bleu classicists who reached for the butter and cream as they tied on their aprons. And the nouvelle experimenters raised the salad to sublimity, slivering nearly anything onto a plate where a light lick of dressing sufficed. Cutting the cream, celebrating the salad, is crucial when reducing fats in our diets is dubbed critical by health experts; that we crave that low-fat, low-calorie alternative even in the grandest place is evident—fully of a fifth of the diners at New York's Four Seasons restaurant choose their food from the special Spa Cuisine menu.

We've learned from foreign forays, as well as from health gurus: The vegetable-rich, low-fat Oriental cuisines serve a Westerner well—sushi's healthfully low in fat and calories. The olive oil and pastas of Italy are newly appreciated—the oil because it may actually lower blood cholesterol, pastas for their value as complex carbohydrates. Wide-roving palates and their demands mean stores are serving up wider varieties of tempting fruits and vegetables, and fresh herbs are no longer difficult to find. The wilder shores of greengroceries encourage experiment just as much as 31 Flavors ever did—and far more healthfully—the sharp spike of cilantro, say, can enrich a simple grill and discourage excesses of salt.

That we've all come back to down-home real American food again in a flurry of barbecued ribs and corn pudding was almost inevitable after all this clean living. Certainly the current enthusiasm for what's new, local, and fresh, just-off-the-bush bounty like beach plums or fiddlehead ferns, is the upside of the Americana urge, as are those chefs turning almost anything over the glowing mesquite. There's still a hunger, though, for the new American cuisine in its guiltiest moments—a good debauch of butter-drenched cornbread and barbecue sauce. (And it's rather endearing to remember that we are in an Age of Chocolate that has no peer!) Still, some experimenters are laboring to take the junk out of junk food—the new-age pizza floats fresh vegetables on a cloudlike crust with just a drizzle of oil. Certainly the neophiliacs hot in pursuit of buffalo milk mozzarella can seem caught in a food frenzy; but, for the rest of us, the grace notes of the new cuisines are enriching, even lengthening, our lives. ▽

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haircolor

A top colorist answers the most-asked questions...

To discover the news in haircolor, and how it is meeting women's needs, we talked with Clairol's new spokesperson, expert Louis Licari of New York City's La Couleur de la Coupe salon.

Q Who is a good candidate for haircoloring?

A Almost everyone. Today, we color hair to add shine and brightness, to make it—and your face—prettier, not simply to hide a defect, as in years past: that was pre-modern haircolor.

Q What's the best way to color hair?

A One of the easiest ways, at home or at a salon, is with semipermanent color—color without peroxide. It coats the hair instead of penetrating it, adding shine and actually conditioning the hair, leaving it thicker, glossier. If you apply semipermanent color at home and the effect is too dark, you can just shampoo a couple of times and the color will lighten up. If it's too light, just reapply the color—you can, since you're just conditioning the hair.

Q Any tips for color selection?

A The new rule of thumb is to go brighter, not lighter. Don't be afraid of using warm tones. They are usually more flattering. In the '60s, every woman wanted pale ash-blond hair; but we found that, in most cases, if you put drab color around your face, you make your face drab, too. If you have dark-blond hair, try a color in the rose family. If you have pale-blond hair, you might use golden blond. If you have brown hair, try bronze or red.

Q What about correcting haircolor?

A The most common problem is hair that's been over-blonded. It can be corrected by reverse streaking the ends and highlighting the new growth, or corrected all over with a color that matches the roots—a peroxide color to correct it once and for all if hair is in good condition, a nonperoxide color if it is not.

Q What's the news with highlighting?

A Placement. We now realize how hair lightens in the summer. There is usually a heavier concentration of color on the ends, with more subtle highlighting on the crown. This also lets your hair grow out more gracefully. With placement, we can also enhance the hairstyle. The two work together—a good haircut can make good color look great, and vice versa.

Q What about perming and coloring?

A They both can be done. Perm technology has been improved; permanents are now timed to stay on the hair six minutes or so, instead of twenty, so the chemicals are not on the hair as long.

The real news in having both is to perm in one section of the head and color in another—a body wave in the back for fullness and color towards the face, for instance. If you perm all over and add highlights, remember that the color will develop much faster, so be extra careful about timing, and wait two weeks after perming. If you want to perm and use semipermanent color, that's fine—in fact, it'll probably make the permanent look even softer and prettier.

Q How about coloring hair at home?

A Do some research. Get to your drugstore and read labels. Don't try for a drastic change. Try to accent what you have. Do very little at first—you can always do more later. Don't color freshly washed hair: you might irritate the scalp. Be sure to do a patch test; discuss with your haircolorist about having one done at a salon, too, especially if you are taking any medication. Some can alter the color.

Q How do you find a good colorist, no matter where you live?

A Get out to salons and talk. Make an appointment to see the colorist and ask what he/she thinks you should do. Then, say what you have in mind, and see if you are in agreement, or if perhaps his way might be better. Bring in pictures—color is so hard to talk about. Ask: What is the maintenance? How much will it cost? Will it require constant conditioning? Will I have to stay out of the sun? Can I go swimming? In short, is it compatible with my life style?

Q How can you tell if the color is working for you?

A Unless you're covering a full head of grey hair, you shouldn't be recoloring more often than every couple of months—if you are, you're probably trying to make too drastic a change from natural color. Consider your makeup, too—if you have to wear more to make the haircolor work, you have the wrong haircolor. Good haircolor will allow you to wear less makeup. Hair's condition is also a clue. With a good color job, your hair will stay in good condition.

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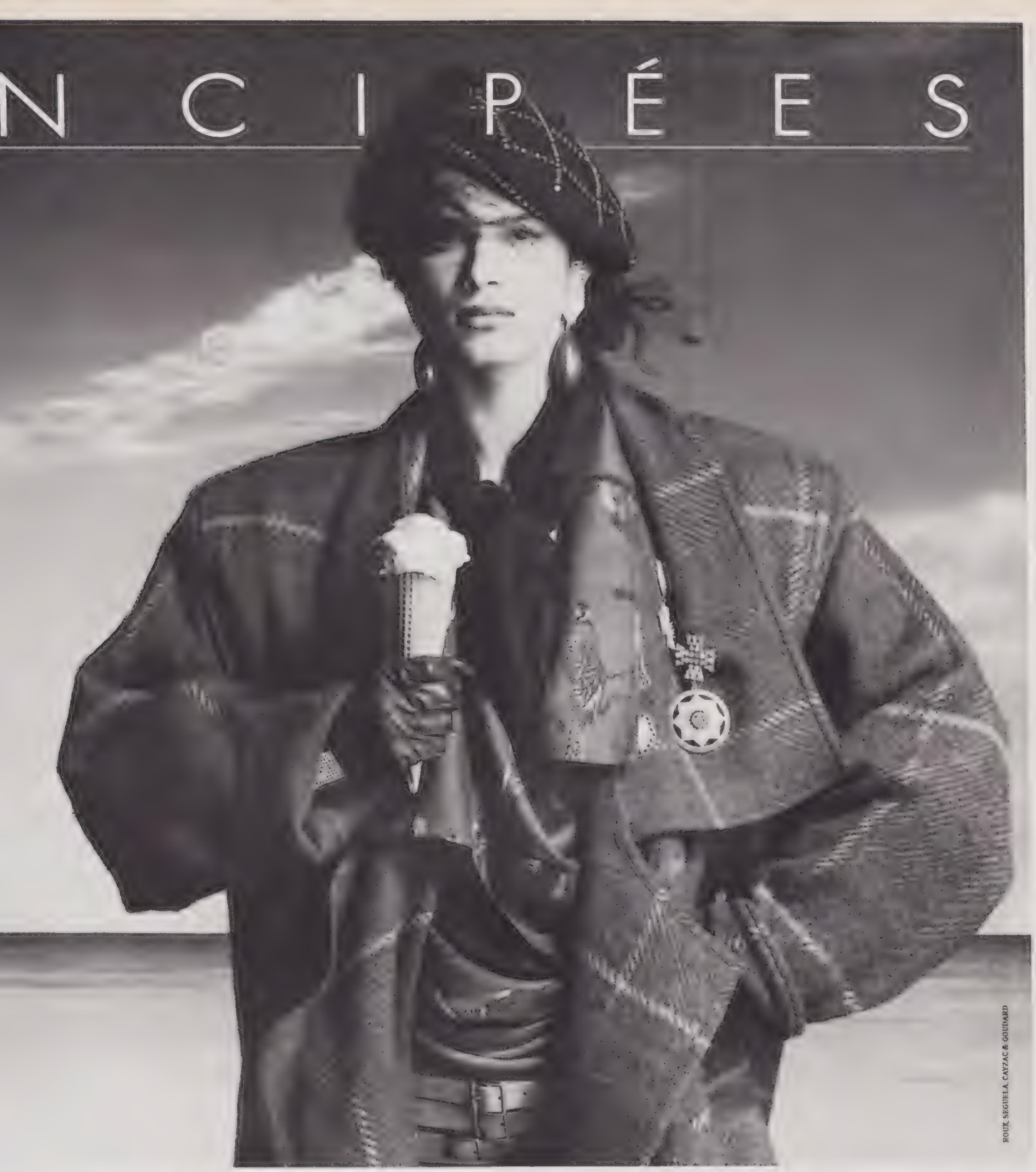

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Virginia Woolf in 1939, two years before her suicide

GISELE FREUND

1941

Snow fell in Sussex as the new year began, and it was very cold. VW's diary (DIARY XXX) is written in a stationer's ring-back notebook retrieved from the mass of their books salvaged from Mecklenburgh Square, now piled up in a storeroom in the village.

Wednesday 1 January

On Sunday night, as I was reading about the great fire, in a very accurate detailed book, London was burning. 8 of my city churches destroyed, & the Guildhall. This belongs to last year. This first day of the new year has a slice of a wind—like a circular saw. Leslie H. came to lunch; said um-um so often I nearly goggled; he was discussing the foundations of communism, having come chiefly to pick L.'s [Leonard Woolf, Virginia's husband] brain. Gossip in between; then old Octavia came, with her market womans basket. Great white bottles of milk & cream. L. looking at the comet. Rather a strong moon, & so cant identify the constellation. Mrs. Coleridge Taylor tapped at the door; about a concert. And now its close on cooking time. This book was salvaged from 37: I brought it down from the shop, with a handful of Elizabethans for my book, now called "Turning a Page." A psychologist would see that the above was written with someone, & a dog, in the room. To add in private: I think I will be less verbose here perhaps—but what does it matter, writing too many pages. No printer to consider, no public.

Thursday 9 January

A blank. All frost. Still frost. Burning white. Burning blue. The elms red. I did not mean to describe, once more, the downs in snow; but it came. And I cant help even now turning to look at Asheham down, red, purple, dove blue grey, with the cross so melodramatically against it. What is the phrase I always remember—or forget. Look your last on all things lovely.

Yesterday Mrs Dedman was buried upside down. A mishap. Such a heavy woman, as Louie put it, feasting spontaneously upon the grave. Today she buries the Aunt whose husband saw the vision at Seaford. Their house was bombed by the bomb we heard early one morning last week. And L. is lecturing & arranging the room. Are these the things that are interesting? that recall; that say Stop you are so fair? Well, all life is so fair, at my age. I mean, without much more of it I suppose to follow. And t'other side of the hill there'll be no rosy blue red snow. I am copying P.H. I am economising. I am to spend nothing. One day, 11 years ago I spent £2.2 on glass jars. That was the loosening of the purse—& I said it was difficult. Is it difficult now to string tight? The great change isnt that but the change to the country. Miss Gardner instead of Elizabeth Bowen. Small beer. But, space, silence; & time. I can sit down to a book. This I havent done since 1924, I suppose when we went to 52: & the scrimmage began. Oh but I'm so tormented by the evening beauty, & I assure you Asheham down is purple pink. And the smoke, rolling like a convoluted—should I dare to say bowel?—is incandescent. Juliette has a boy. Elaine has the measles; & to conclude the marsh is of the colour & substance of an opaque emerald. Many mad letters from adoring women. I never like or respect my admirers, always my detractors. Desmond's book has come. Dipping I find it small beer. Too Irish, too confidential, too sloppy & depending upon the charm of the Irish voice. Yet I've only dipped, I say to quiet my critical conscience, which wont let me define things so easily. Bardia taken.

Wednesday 15 January

Parsimony may be the end of this book. Also shame at my own verbosity, which comes over me when I see the 20 it is—books shuffled together in my room. Who am I ashamed of? Myself reading them.

I answered David Cecil's silly sneer at Lytton & Mrs Woolf, withdrawing from life to cultivate their art in quiet. The little man I suppose justifies himself by sneering at us. Then Joyce is dead—Joyce about a fortnight younger than I am. I remember Miss Weaver, in wool gloves, bringing Ulysses in type script to our tea table at Hogarth House. Roger I think sent her. Would we devote our lives to printing it? The indecent pages looked so incongruous: she was spinsterly, buttoned up. And the pages reeled with indecency. I put it in the drawer of the inlaid cabinet. One day Katherine Mansfield came, & I had it out. She began to read, ridiculing: then suddenly said, But theres some thing in this: a scene that should figure I suppose in the history of literature. He was about the place, but I never saw him. Then I remember Tom in Ottoline's room at Garsington saying—it was published then—how could anyone write again after achieving the immense prodigy of the last chapter? He was for the first time in my knowledge, rapt, enthusiastic. I bought the blue paper book, & read it here one summer I think with spasms of wonder, of discovery, & then again with long lapses of intense boredom. Shanks borrowed it; saying it must be hidden from Bowen Hawkesford. This goes back to a pre-historic world. And now all the gents are furbishing up opinions, & the books, I suppose, take their place in the long procession.

We were in London on Monday. I went to London Bridge. I *(Continued on page 524)*

Excerpted from THE DIARY OF VIRGINIA WOOLF, VOLUME V DIARY © 1984 by Quentin Bell and Angelica Garnett. To be published by Harcourt Brace Jovanovich, Inc.

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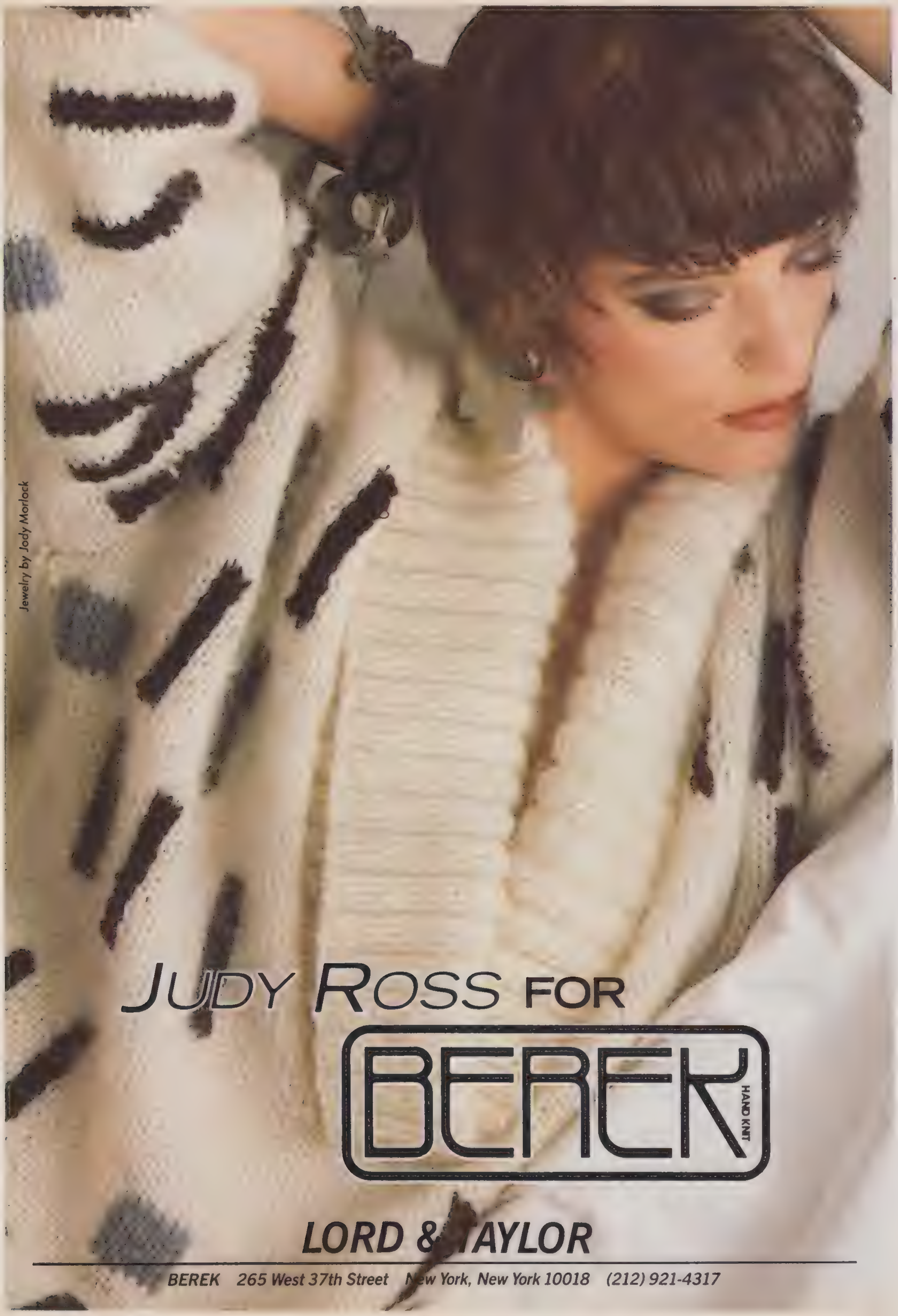
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THE LAST DIARY

(Continued from page 518)

looked at the river; very misty; some tufts of smoke, perhaps from burning houses. There was another fire on Saturday. Then I saw a cliff of wall, eaten out, at one corner; a great corner all smashed; a Bank; the Monument erect; tried to get a Bus; but such a block I dismounted; & the second bus advised me to walk. A complete jam of traffic; for streets were being blown up. So by tube to the Temple; & there wandered in the desolate ruins of my old squares: gashed; dismantled; the old red bricks all white powder, something like a builders yard. Grey dirt & broken windows; sightseers; all that completeness ravished & demolished. So to Buszards where, for almost the first time, I decided to eat gluttonously. Turkey & pancakes. How rich, how solid. 4/- they cost. And so to the L.L. where I collected specimens of Eng. litre. & heard from Mr Cox how he sat over the kitchen fire at Kingston.

Monday 20 January

I will be curt, compressed. A mood like another. Back from a damp, perhaps rather strained, visit to Charleston, Nessa & Quentin; Adrian has almost died of pneumonia. Nessa apprehensive, on guard, when I spoke of Angelica's dirt. Search for epidascope in Lewes. Fruitless. Lecture tomorrow. 5 small trout for lunch. Octavia's cream. Talk of soup making. Reading Gide. La Porte Etroite [1909] feeble, slaty, sentimental.

Visit from Oliver Strachey. All stocky gloom. Flogged my brain for topics. Lighted on the war. Civilisation over for 500 years. "And my life is at an end." Enter two breezy brisk colleagues. He shares a sitting room. I lost several pages of PH. I say to Nessa, Do you find painting gets slower? Yes. One can do more. And money? Never think of it. And Helen? She does nothing. I like being alone. How can one do nothing? Duncan coming & Clive. All the same MH is somehow cheerful. Q. has an offer of a draughtsman job at Dorking. Better than farm work. The Girls school at Lewes is behind Ann of Cleves House, a large, tiled, swept, clamorous place. The headmistress large & tight, practical. "No one knows we exist" she said. I am reading—oh all lit. for my book. No answer from David, or Harper's Bazaar. And Ethel's letters go unread—oh dear.

Sunday 26 January

A battle against depression, rejection (by Harper's of my story & Ellen Terry) routed today (I hope) by clearing out kitchen; by sending the article (a lame one) to N.S.: & by breaking into PH 2 days, I think, of memoir writing.

This trough of despair shall not, I swear, engulf me. The solitude is great. Rodmell life is very small beer. The house is damp. The house is untidy. But there is no alternative. Also days will lengthen. What I need is the old spurt. "Your true life, like mine, is in ideas" Desmond said to me once. But one must remember one cant pump ideas. I begin to dislike introspection. Sleep & slackness; musing; reading; cooking; cycling; oh & a good hard rather rocky book—viz: Herbert Fisher. This is my prescription. We are going to Cambridge for two days. I find myself totting up my friends lives: Helen at Alciston without water; Adrian & Karin; Oliver at Bedford, & adding up rather a higher total of happiness. There's a lull in the war. 6 nights without raids. But Garvin says the greatest struggle is about to come—say in 3 weeks—& every man, woman dog cat even weevil must girt their arms, their faith—& so on.

Its the cold hour, this, before the lights go up. A few snowdrops in the garden. Yes, I was thinking: we live without a future. Thats whats queer, with our noses pressed to a closed door. Now to write, with a new nib, to Enid Jones.

Friday 7 February

Why was I depressed? I cannot remember.

We have been to Charlie Chaplin. Like the milk girl we found it boring. I have been writing with some glow. Mrs Thrale is to be done before we go to Cambridge. A week of broken water impends. Cambridge; then Elizabeth Bowen; then Vita & Enid Jones. Helen has repaid me £25. Do I like her better for it? I think so. The snow came back. Marshes in the thaw a swamp. We *(Continued on page 528)*

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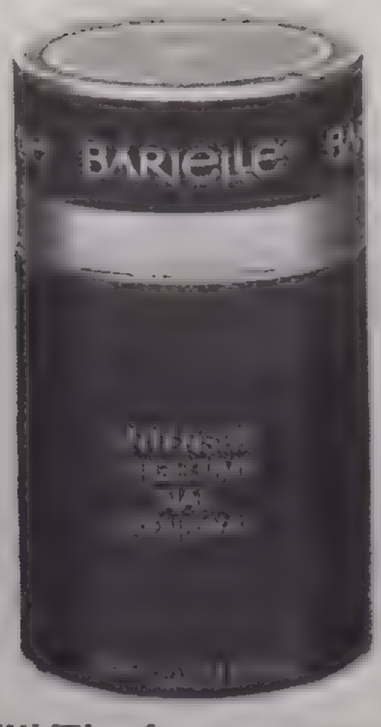

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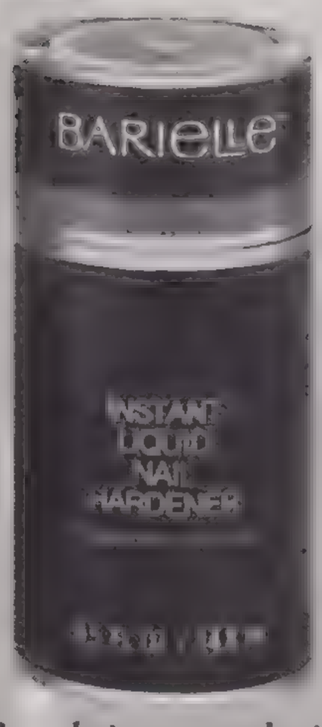

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THE LAST DIARY

(Continued from page 524)

were in London [*on 5 February*], & had to come home, owing to a bomb, by Dorking; the car was locked at Martin's [*garage*]; we dined at the White Hart—poor soup & oxtail; London streets are very empty—Oxford Street a wide grey ribbon. My red purse bag stolen & L. gave me another. At Charleston Clive was stockish, like a Bell. I said "What a risk Nessa ran marrying him!" The Sitwells are proving their existence as poets in the Law Courts—This is despicable but delightful. And what else? [Ellen] Terry appears today in the N.S. The Italians are flying. The 3rd week in March is fixed for invasion. Now black out, & perhaps write to Mary. No I think read—what? I must tune up for my Elizabethans.

On Tuesday 11 February the Woolfs drove to London in the morning and went on by an afternoon train to Cambridge, where they stayed at the Bull Hotel, going after dinner to visit Pernel Strachey at Newnham College. Next morning they went to see the Hogarth Press in its wartime home with the Garden City Press at Letchworth, and returned to Cambridge to dine with Dadie Rylands. They travelled home via London on Thursday 13 February.

Sunday 16 February

In the wild grey water after last weeks turmoil. I liked the dinner with Dadie best. All very lit up & confidential. I liked the soft grey night at Newnham. We found Pernel in her high ceremonial room, all polished & spectatorial. She was in soft reds & blacks. We sat by a bright fire. Curious flitting talk. She leaves next year.

Then Letchworth—the slaves chained to their typewriters, & their drawn set faces, & the machines—the incessant more & more competent machines, folding, pressing, glueing & issuing perfect books. They can stamp cloth to imitate leather. Our Press is up in a glass case. No country to look at. Very long train journeys. Food skimpy. No butter, no jam. Old couples hoarding marmalade & grape nuts on their tables. Conversation half whispered round the lounge fire. Eth Bowen arrived two hours after we got back & went yesterday; & tomorrow Vita; then Enid; then perhaps I shall re-enter one of my higher lives. But not yet.

Wednesday 26 February

My 'higher life' is almost entirely the Elizabethan play. Finished Pointz Hall, the Pageant: the Play—finally Between the Acts this morning. Flora & Molly have just gone; leaving me to ask this bitter bright spring day, why they came?

Yesterday in the ladies lavatory at the Sussex Grill at Brighton I heard:

She's a little simpering thing. I dont like her. But then he never did care for big women. (So to Bert) His eyes are so blue. Like blue pools. So's Gert's. They have the same eyes, only her teeth part a little. He has wonderful white *(Continued on page 536)*

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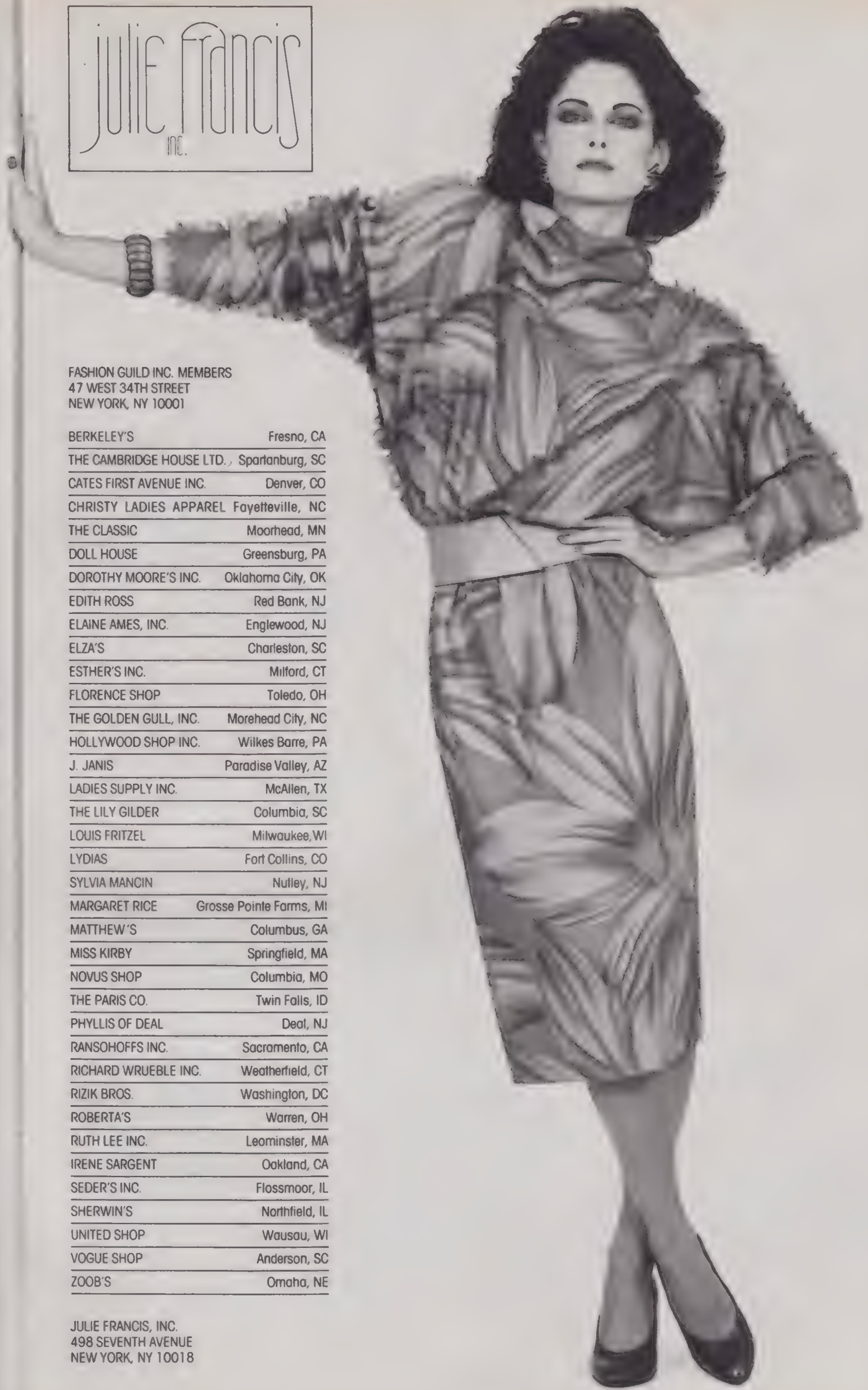

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NEIMAN-MARCUS

THE LAST DIARY

(Continued from page 528)

teeth. He always had. Its fun having the boys . . . If he dont look out he'll be court martialed.

They were powdering & painting, these common little tarts, while I sat, behind a thin door, p—ing as quietly as I could.

Then at Fuller's. A fat, smart woman, in red hunting cap, pearls, check skirt, consuming rich cakes. Her shabby dependant also stuffing. Hudson's van unloading biscuits opposite. The fat woman had a louche large white muffin face. T'other was slightly grilled. They ate & ate. Talked about Mary. But if she's very ill, you'll have to go to her. Youre the only one. . . . But why should she be? . . . I opened the marmalade but John doesnt like it—And we have two pounds of biscuits in the tin upstairs. . . . Something scented, shoddy, parasitic about them. Then they totted up cakes. And passed the time o'day with the waitress. Where does the money come to feed these fat white slugs? Brighton a love corner for slugs. The powdered the pampered the mildly improper. I invested them in a large house in Sussex Sqre. We cycled. Irritated as usual by the blasphemy of Peacehaven. Helen has fallen through, I mean the house I got her with Enid Jones, the day Enid lunched here, with Vita; & I felt so untidy yet cool; & she edgy & brittle. No walks for ever so long. People daily. And rather a churn in my mind. And some blank spaces. Food becomes an obsession. I grudge giving away a spice bun. Curious—age, or the war? Never mind. Adventure. Make solid. But shall I ever write again one of those sentences that gives me intense pleasure? There is no echo in Rodmell—only waste air. I spent the afternoon at the school, marbling paper. Mrs D. discontented. & said, Theres no life in these children, comparing them with Londoners, thus repeating my own comment upon that long languid meeting at Chavasses. No life: & so they cling to us. This is my conclusion. We pay the penalty for our rung in society by infernal boredom.

Saturday 8 March

Just back from L.'s speech at Brighton. Like a foreign town: the first spring day. Women sitting on seats. A pretty hat in a teashop—how fashion revives the eye! And the shell encrusted old woman, rouged, decked, cad[a]verous at the tea shop. The waitress in checked cotton.

No: I intend no introspection. I mark Henry James's sentence: Observe perpetually. Observe the oncome of age. Observe greed. Observe my own despondency. By that means it becomes serviceable. Or so I hope. I insist upon spending this time to the best advantage. I will go down with my colours flying. This I see verges on introspection; but doesn't quite fall in. Suppose, I bought a ticket at the Museum; biked in daily & read history. Suppose I selected one dominant figure in every age & wrote round & about. Occupation is essential. And now with some *(Continued on page 538)*

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THE LAST DIARY

(Continued from page 536)

pleasure I find that its seven; & must cook dinner. Haddock & sausage meat. I think it is true that one gains a certain hold on sausage & haddock by writing them down.

Last night I analysed to L. my London Library complex. That sudden terror has vanished; now I'm plucked at by the H. Hamilton lunch that I refused. To right the balance, I wrote to Stephen & Tom: & will write to Ethel & invite myself to stay; & then to Miss Sharp who presented me with a bunch of violets. This to make up for the sight of Oxford Street & Piccadilly which haunt me. Oh dear yes, I shall conquer this mood. Its a question of being open sleepy, wide eyed at present—letting things come one after another. Now to cook the haddock.

Life at Monks House kept on in its outwardly restricted and monotonous fashion, with teatime visits and visitors (Angelica and Bunny, the Hutchinsons and Mrs. Hamilton, Octavia Wilberforce), with LW lecturing, with shopping and cooking and air raid warnings. On 14 March VW and LW went by train to London for the day, and lunched in Westminster with John Lehmann, who learned that VW had completed a new novel, Between the Acts. *On 20 March she sent him the typescript with a deprecatory letter asking him to decide if it should be published, as she and LW differed: she felt it was too slight and sketchy. On 18 March LW had noted that VW was not well; on 20 March Vanessa came to tea and, obviously worried by her sister's condition, wrote on reaching home urging her to be sensible, and to trust her and Leonard's advice. In VW's answer, written probably on 23 March, she admits that 'this horror began' in the last few weeks and that she is certain she is going mad again and will not recover* (VI VW Letters, *no. 3708). That day, Sunday, the Woolfs went to see Mrs Chavasse in the village. The following day, the last on which she wrote in her diary, Leonard noted in his; 'V. slightly better'.*

Monday 24 March

She had a <face> nose like the Duke of Wellington & great horse teeth & cold prominent eyes When we came in she was sitting perched on a 3 cornered chair with knitting in her hands. An arrow fastened her collar. And before 5 minutes had passed she had told us that two of her sons had been killed in the war. This, one felt, was to her credit. She taught dressmaking. Everything in the room was red brown & glossy. Sitting there I tried to coin a few compliments. But they perished in the icy sea between us. And then there was nothing.

A curious sea side feeling in the air today. It reminds me of lodgings on a parade at Easter. Everyone leaning against the wind, nipped & silenced. All pulp removed.

This windy corner. And Nessa is at Brighton, & I am imagining how it wd be if we could infuse souls.

Octavia's story. Could I englobe it somehow? English youth in 1900.

Two long letters from Shena & O. I cant tackle them, yet enjoy having them.

L. is doing the rhododendrons . . .

John Lehmann had written enthusiastically to VW about Between the Acts, *which he had already announced for Spring publication by the Hogarth Press but her doubts and depression gaining ground, she wrote apologetically to tell him she had decided it was too silly and trivial and that she would revise it for publication in the autumn* (VI VW Letters, no. 3709, 27? March). *LW, alarmed by her state of mind and health and the ominous signs of breakdown, now persuaded her to see Octavia Wilberforce as a doctor as well as a friend, and took her to Brighton for this purpose on Thursday 27 March. The following morning Virginia drowned herself in the tidal river Ouse; Leonard found her stick on the bank near the swing bridge at Southease; her body was found some three weeks later on the further side of the same stretch of water. It was cremated on 21 April, and Leonard buried her ashes beneath one of the great elms at the edge of the bowling lawn in Monks House garden.* ▽

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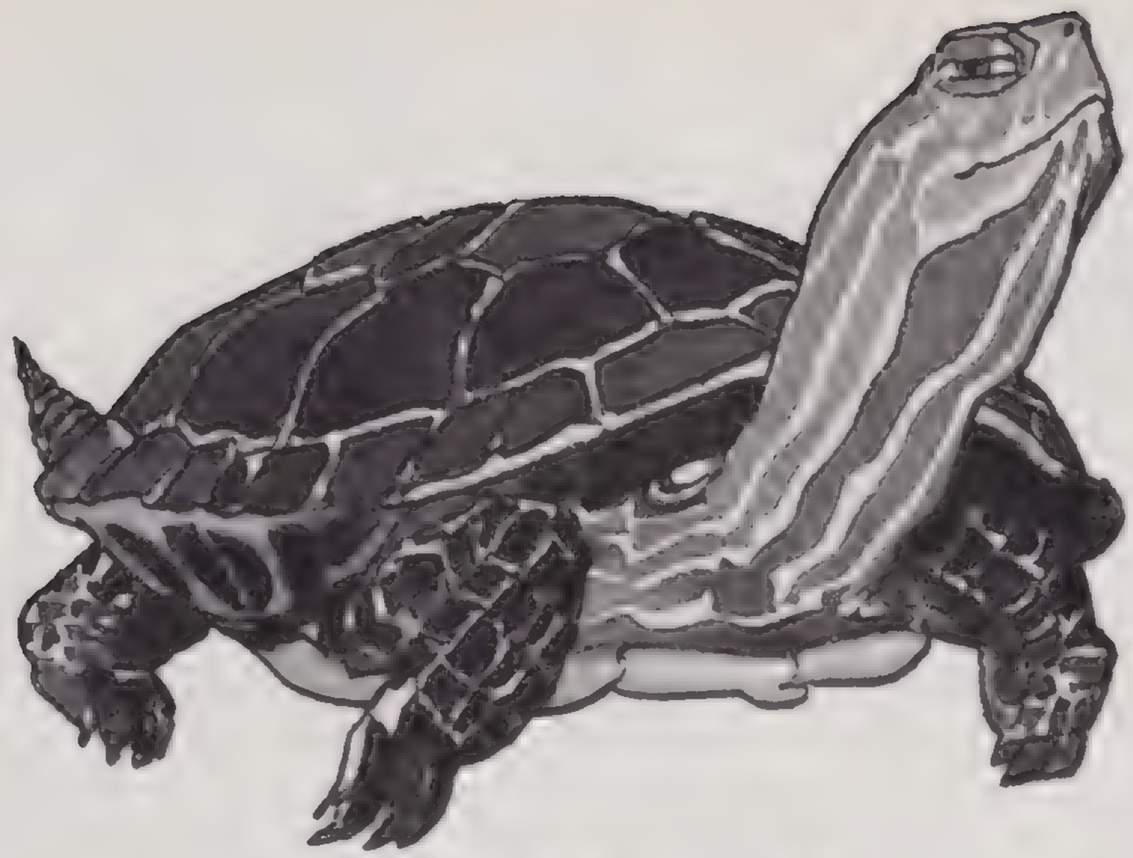

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By Melva Weber

ESTROGEN REPLACEMENT

After years of for-or-against medical opinions on estrogen replacement treatment for women past menopause, we have the word of an authoritative advisory panel: To prevent or manage osteoporosis, women over fifty should consider estrogen replacement, exercise regularly, and consume adequate amounts of calcium. At the National Institutes of Health, fourteen medical leaders met for a "consensus development conference" to discuss the latest and best medical approaches for various health problems. The panel on osteoporosis was headed by William A. Peck, M.D., a professor of medicine at Washington University School of Medicine, St. Louis. Osteoporosis, a major health problem, leads to more than a million bone fractures each year in men and women over forty-five. It's caused largely by deficiencies in estrogen and calcium. Because there is a slightly increased risk of cancer of the uterus from the increased estrogen, the panel recommends regular medical checkups. One panel member pointed out that uterine cancer is rarely fatal and also may be protected against by adding progestogen hormone to the estrogen. The bulk of research, they said, indicates that estrogen treatment is not associated with the added risk of breast cancer.

SEX IN MEDICINE?

Should problems of sexual functioning—now generally viewed as medical matters—be included in a doctor's medical history of a patient?

At Boston University School of Medicine, Jack Ende, M.D., and colleagues Susan Rockwell and Marian Glasgow wanted to know how much the sexual history figured in the practice of general medical doctors or internists. Their study in a group practice clinic compared doctors given special training in taking patients' sexual history with other physicians in similar practice conditions but without special training for obtaining sexual data. In a questionnaire, 91 percent of patients, regardless whether their physician had actually discussed sex with them, said they believed such discussion is appropriate in medical interviews. The patients' age was not a significant factor for the response. When the doctor had discussed sex function with them, 98 percent favored the questions, and 44 percent found the discussion valuable.

Doctors who had training in sexual history-taking said that in 24 percent of cases it helped them answer questions important to the patient, that it helped them to understand their patients better in 39 percent of cases, gave them medically important information in 26 percent, and affected their treatment and follow-up plans in 16 percent.

The rate of sexual dysfunction reported by patients in the study group was 53 percent—similar, says the research team, to an earlier study of healthy married couples, where sexual disorders occurred in 40 percent of men and 63 percent of women. The authors, reporting in "Archives of Internal Medicine," suggest that the sexual history should be routinely included as part of the complete medical evaluation.

NEW TRANSPLANT TECHNIQUE

Norman Orentreich, M.D., pioneer in hair transplant surgery, described for fellow physicians an advance in technique that allows patients to comb and wash their hair on the day they have their replacement surgery, do without bandages, and resume ordinary activity right away. He calls it the no-bandage cross-stitch technique.

In the classic hair transplant, grafts or plugs of hair-bearing scalp are set into bald areas, and held in place by a pressure dressing until attachment growth begins. In the cross-stitch technique, the hair grafts are moved and sewn in place.

Hair replacement by transplant from the patient's scalp is possible for about 95 percent of the bald population, says Dr. Orentreich, who discourages artificial hair implants. Efforts to implant fibers, he says, have led to disastrous results.

EASY ON THE ULTRASOUND

Diagnostic ultrasound—in which inaudible waves travel into the body, bounce off tissues at differing rates, and produce patterns that can be shown on a screen—is used to identify disease conditions inside the body, or to check on the development of a growing fetus. For use in pregnancy, sonograms were welcomed as a way to avoid the irradiation dangers of X-rays (though ultrasound is a different form of radiation). In many reports, ultrasound was described as completely safe to use as often as desired in monitoring pregnancy.

But the Food and Drug Administration (FDA) reminds us that diagnostic ultrasound has not been thoroughly studied for all possible long-term or delayed effects. The FDA, along with many physicians and research scientists, agrees that ultrasound is highly valuable in high-risk pregnancies where its benefits would outweigh any potential risk; but they caution against routine or unnecessary use of sonograms in normal pregnancies because they believe it's too soon to assume that ultrasound is perfectly safe. For more details, the FDA offers free copies of its article, "The Unknowns of Ultrasound." To get a copy, write to Consumer Information Center, Department 609L, Pueblo, Colorado 81009.

MEASLES—DISEASE OF THE PAST?

Permanent, worldwide eradication of measles, preventing up to a million and a half deaths yearly, is the current project of Albert B. Sabin, M.D., father of Sabin oral polio vaccine. Dr. Sabin has developed a plan to administer an inhalable measles vaccine that has the potential, he says, of controlling measles within a single year instead of requiring decades, as have other efforts to control contagious diseases.

Dr. Sabin's plan calls for mass immunizations of infants near six months old with the inhalable vaccine spray, carried out intensively in Third-World countries where measles is a major cause of infant death. Done in the shortest possible time in simultaneous community programs, he says, the vaccination pattern would break the chain of transmission and halt the continuing spread of the disease. With coordination by the U.S. Centers for Disease Control and the Agency for International Development, expect the near future to bring news of the swift and complete destruction of this childhood disease.

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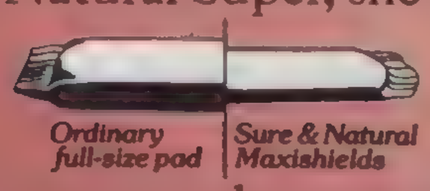

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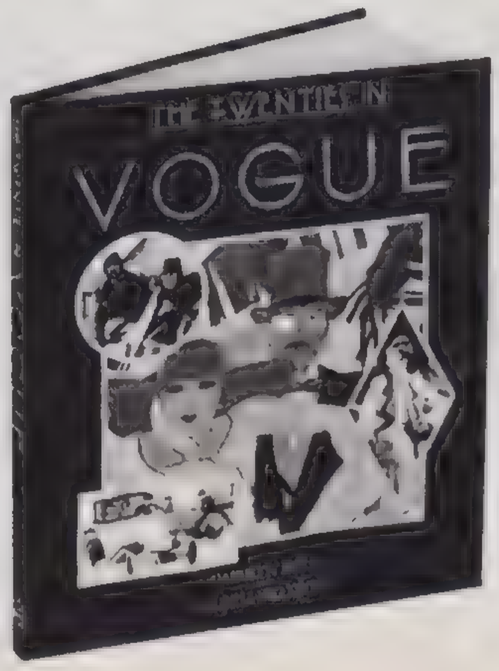

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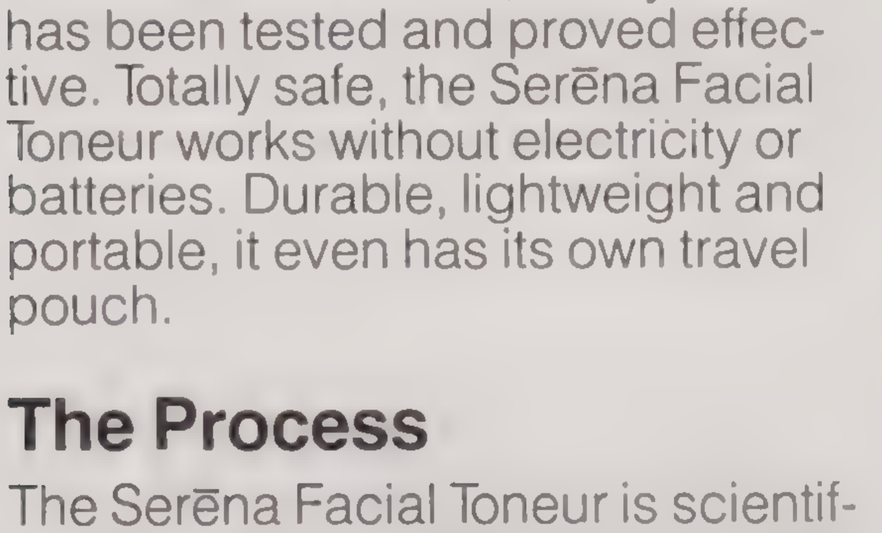

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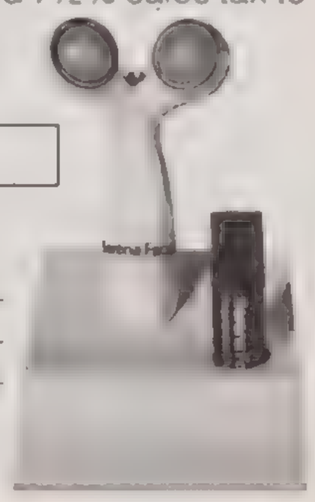

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PARIS IS TALKING ABOUT . . .

Rich and indiscreet

THREE MEMOIRS FROM THE ROTHSCHILDS DETAIL THE PHILANTHROPY, PHILANDERINGS, AND ASTONISHING LUXURY OF A GILDED DYNASTY

BY EDMUND WHITE

Money talks, or at least the Rothschilds do. Three of the French members of the great international banking clan have recently written their memoirs, and their books couldn't be more dissimilar. They have only one point in common—two, published in France, are best sellers and the third, published in England, will undoubtedly make the lists as well since it's the most indiscreet. In concert, they give a powerful impression of the burden as well as the glory of bearing this name, an emblem of pride for Jews, a source of envy for parvenus. Historians recognize the family's influence on European politics from the Napoleonic era until now. As owners of banks and horses, of châteaux and railroads, of Vermeers and mines, the Rothschilds have always been as cultivated as they are rich, as shrewd as they are philanthropic.

Guy de Rothschild, the blue-eyed head of the family who moved to New York City after Mitterand nationalized the Rothschild bank in 1981, has written the most elegant—and the most circumspect—of the three autobiographies. His is called *Contre bonne fortune* in French, a play on the old adage, *contre mauvaise fortune, bon coeur* (in the face of bad luck, a stout heart). His book traces the long, eventful curve of his life, which began in the Victorian splendors of the château of Ferrières, built by his great-grandfather James de Rothschild, the founder of the French clan, between 1855 and 1859. Twenty-one miles from Paris, this vast palace was filled with Old Master paintings (among them an Ingres, a Rubens, a Van Dyke, a Gainsborough, and a Frans Hals), but decorated in *"le style Rothschild,"* which Guy has re-created in his New York City apartment and defines as "a Napoleon III decor warmed up with objects of every sort but especially by a sense of comfort and intimacy that mixes furs, flowers, green plants, family photos, precious miniatures, and rare books."

This château (which Guy donated to the state in the 1970s) was run during his childhood as an immense factory. Some eighty thousand pieces of laundry were washed every year. Dozens of acres of flowers, fruit trees, and vegetables were cultivated. To prevent cooking smells from bothering sensitive nostrils, the kitchens were built underground and far from the château; a little underground train transported the cooked dishes. Since electricity didn't exist when Ferrières was built, each bedroom was connected to the servants' quarters with an elaborate system of pulleys and cables that rang a bell; each bell was tuned to a different pitch for easy recognition.

The staff was made up of thirty servants. Since the French Rothschilds were relentlessly anglophilic, one Englishwoman, the "still-room maid," did nothing but make muffins, scones, and buns—which no one ate for fear of gaining weight. Guy's nanny was English; as a result, his first language was not French but English. At Ferrières, the chief sport was hunting. Hundreds of pheasants would be released at a time; in one afternoon in 1933, Guy and his father shot twenty-seven. On other days, the hunting party would kill some six hundred hares in a morning.

In Paris, the family lived just off the Place de la Concorde in a Louis XVI house that had once belonged to Talleyrand and that today is the U.S. consulate. Guy's sister Jacqueline, an amateur pianist, married the great cellist Grégor Piatigorsky (the Rothschilds have always married well—another relative married the historian and thinker Isaiah Berlin). Guy's gilded youth in the 1920s was spent in pursuit of pleasure at (among other chic watering spots) Biarritz, the then-fashionable resort on the Atlantic coast. As he describes it: "At noon, in front of the Palace Hotel, the parade of cars began, each more dazzling than the last, Rolls-Royce, Packard, Bentley, Duesenberg, Hispano, driven by proud young men accompanied by superb girls with distant, haughty looks. We bathed in the Chambre d'Amour or at the foot of the Rocher de la Vierge before playing golf on Chiberta's new course, with the titled and tanned representatives of the oldest families in Europe and South America."

But *Contre bonne fortune* also shows us a man who was highly disciplined, even in his recreation. And of course he was working all along in the family bank. His character emerged with special clarity and courage during World War II. After the German conquest, Guy's father was deprived of French citizenship and all the family properties were confiscated. Nearly all of his relatives on his mother's side died *(Continued on page 554)*

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ROTHSCHILD MEMOIRS

(Continued from page 552)

during deportation. Guy and his first wife, Alix, fled to New York; but before long he was drawn back to England, where he served bravely as an officer under De Gaulle. After liberation in 1944, Guy became president of Rothschild Frères, a position he held until the socialist nationalization.

One of his distinguished employees at the bank was Georges Pompidou, who remained Guy's friend even after entering the Elysée Palace. Guy's chapter on Pompidou is pure hero worship, the portrait of a noble Roman Citizen from antiquity; but almost in spite of the author, the president reveals to us his amusing inconsistencies. When asked to fill out a questionnaire (a favorite Rothschild party game, based on the same questions Proust had responded to when he was a teenager), Pompidou answered the first question, "What is your favorite virtue?" by writing, "Modesty" (*la pudeur*, which includes the notion of sexual modesty as well). In response to one of the last questions, "Which characters in history do you detest the most?" he replied, "The Puritans."

One of Guy's employees at the bank was Georges Pompidou

With his second wife, Marie-Hélène (herself the daughter of a great Dutch banking family, the Zuylens), Guy moved into a new era of glamour and luxury. She has a taste for horses and artists and fancy-dress balls; among her friends, she has counted Pompidou and Malraux, Visconti and Onassis, Serge Lifar, Coco Chanel, and Maria Callas. In the 1960s and 1970s, she was the acknowledged Queen of Paris and her parties were some of the most celebrated. At Ferrières, she staged her Proust ball (eight hundred guests all dressed as characters from Proust's book or life) and her Surrealist ball (Dalí entered in a wheelchair pushed by two nurses; Audrey Hepburn wore a birdcage and had to open its door to eat her supper; the menus were written in different terms for each diner, so that for one the cheese course was listed as "cows and goats shouting with sadness," whereas on another it was "lots of brie for nothing").

It was Marie-Hélène who bought Voltaire's old mansion, the Hôtel Lambert on the Ile St.-Louis, undoubtedly the most splendid private residence in Paris. Characteristically, she announced her decision with a call to her husband at the bank: "Do you still feel young—young enough to change the course of your existence in the space of two hours?"

Whereas Marie-Hélène was born into the nobility, another Baroness Rothschild started much more humbly. Nadine de Rothschild, whose *La Baronne rentre à cinq heures* ("The Baroness Comes *(Continued on page 562)*

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ROTHSCHILD MEMOIRS

(Continued from page 554)

Home at Five A.M.'') was just published, grew up in poverty dining on just *café au lait* and buttered bread. Born in an industrial town in Northern France, she quit school when she was fourteen, soon became a painter's model in Paris, and eventually, relying on ''a nice little face and one hell of a will'' (her own words), won bit parts in movies and a job as M.C. in various Paris music halls. One night at a Paris dinner party, her neighbor at table said, ''You have a very pretty diamond, Mademoiselle; too bad it's false.'' Abashed, she turned to discover Edmond de Rothschild with his blue eyes and little trim mustache. When he opened his pill box, she glimpsed his wedding ring inside it and said, ''Monsieur, my diamond is undoubtedly fake, but your wedding ring is certainly real, and I'm not at all sure that's where it belongs.'' Edmond (who is Guy's first cousin) walked her to her car and told her brusquely, ''You're the woman of my life.''

For a while, she lived as his mistress. Then he divorced his wife; and one day in June 1963, when Nadine was already seven and one half months pregnant, they were married in bed (she'd been confined to prevent a miscarriage). Nadine's new husband was the richest Rothschild in the world and the least saddled with fixed business responsibilities.

Although she had been brought up Catholic, she converted to Judaism and soon became a leader of the Women's International Zionist Organization. In the Rothschild tradition, Nadine became engaged in munificent philanthrophy, working for handicapped children, Jewish orphans, and Jewish immigrants to Israel. She is also the chatelaine of several estates, including a Paris townhouse that overlooks the gardens of the Elysée Palace.

Most of all, she believes in pleasing and serving her husband; and she confided to her actress friend Geneviève Page, ''My true vocation is to make a man happy.'' Accommodating her temperamental husband can't always be easy. According to her analysis, ''A certain idea of freedom rooted in splendor and luxury—for me that's the specific mark of the Rothschilds. There's not one of them who doesn't have this trait. Another characteristic: an imperial egocentricity (compatible with their proverbial generosity) that, oddly, far from isolating them, grants them a great authority, a sort of hold over other people fascinated by their 'different' nature.'' To placate her own pasha, Nadine has evidently learned to overlook his indiscretions. With approval, she cites a remark made by Beaumarchais: ''The chain of marriage is so heavy that it takes two to carry it, if not three.''

The most lovable and rakish of the Rothschild authors is Philippe, the winemaker of Mouton, cousin of Guy and Edmond. His book, *Milady Vine*, published in June in England (Cape), next February over here as *Baron Philippe* (Crown), is something ''as told to'' an English lady friend whose prose reads like a glossary of upper-class British slang—every chap is clever or ripping, every old sluggard should be sacked, every old bloke has pearls to scatter. No matter. The tale is gripping.

''I certainly earned my reputation, the worst in Paris. . . I have to confess the name helped,'' wrote the infamous Philippe

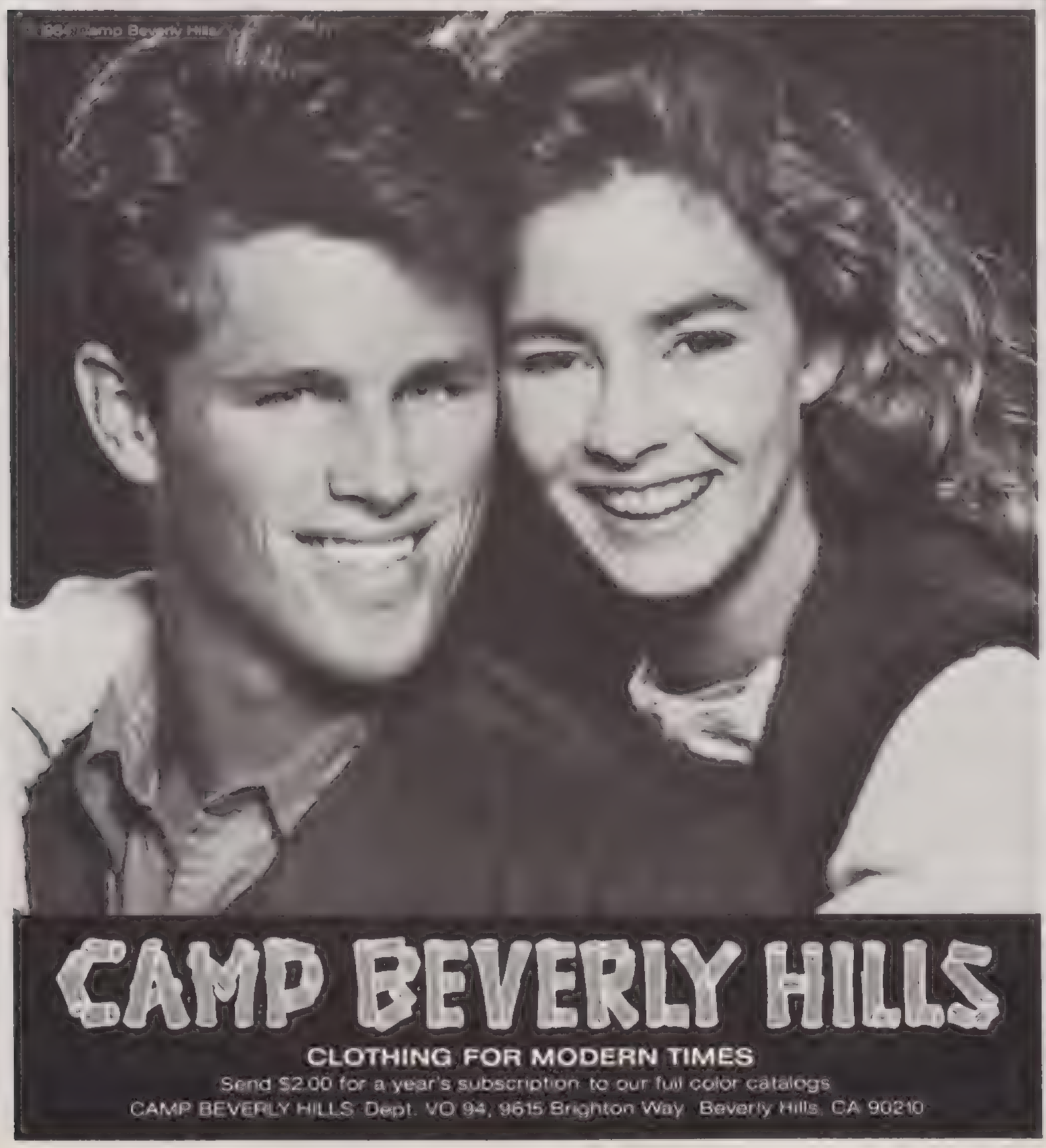
Born in 1896, Philippe was the son of a man who managed to lose most of his wealth in get-poor-quick schemes such as canning partridge and producing his own plays. Like the other Rothschilds, his parents were anglophiles, and Philippe was taught English in the nursery; he's used his bilingual background to considerable advantage in translating the greatest Elizabethan poems into French.

Unlike the other Rothschilds, Philippe dares to be critical of family traditions: ''The advantage of growing up in a Rothschild household is the education it gives you in bad taste. You either spend the rest of your life surrounded by vulgar ostentation or you suit your own taste, whatever it may be.'' (Philippe found the château at Ferrières ''monstrously ugly.'') By 1922, his father had made him manager of the Mouton vineyards at Médoc (owned by the family since 1853)—a rough rural spot, which he loved because ''I like the smell of fresh woman, horseflesh, and garlic; and my dogs sleep on my bed.''

In the 1920s, wine had not yet found its market in the States—and in Europe it was losing ground to cocktails. Philippe decided to brighten the image of wine and wine-bibbing by signing his bottles. Over the years, he has come up with other innovations, including labels designed by such celebrated artists as Picasso and Matisse, a wine museum on the estate, château bottling, and a complete rebuilding and redesigning of every inch of the estate. In making these improvements and fighting for the fame of his wines, he has always been engaged in intense rivalry with another branch of the Rothschilds, those who own the neighboring château at Lafite.

But work took up only part of Philippe's time. He was an infamous bounder. ''I was a tremendous success, even amazed myself, leaping from bed to bed like a mountain goat. I certainly earned my reputation, the worst in Paris; and I think I may say without boasting that it hasn't faded yet. I have to confess the name helped.''

The name does indeed seem to help—as all three of these autobiographies attest. To paraphrase Fitzgerald, the Rothschilds are not like you and me. ▽



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PORTRAITS OF A LEGEND

Margaret Mead—a Charming Bully, a Promiscuous Talent

BY JUDITH THURMAN

Jane Howard has written **Margaret Mead** (Simon and Schuster) as an outsider. She was often frustrated in her research by the wariness and the possessiveness of the Mead "establishment." Mary Catherine Bateson has written **With a Daughter's Eye** (Morrow) from the privileged vantage point of an only child, the princess in full possession of the royal secrets.

These two books are very different in scale, focus, and tone. But they are both engrossing and complementary, each one supplying a perspective the other lacks. The two portraits that emerge are remarkably consistent.

Margaret Mead emerges from her daughter's memoir and Jane Howard's biography with a homely radiance that is part frontier schoolmarm and part Louis XIV. Her vitality, enormous to begin with, was never burdened by self-doubt. She had a genius for forging loyalties, making connections, instilling in others her own "vehement and poetic" certainty that any problem, personal or cosmic, could be coped with.

The fecundity of Mead's ideas was as boundless as her arrogance, her need for adoration, and her passion to explicate, console, and listen. She had learned from Emerson that the way to shore up your losses is to treat every aspect of your experience as grist for the mill, in her case, the mill of anthropology, a science she more or less single-handedly put on the map, and with which she certainly became synonymous.

Mead's detractors always resented her generalizations and her visibility. They made a case, with some justice, that her original fieldwork on adolescence in Samoa was careless—or worse. Mead's defenders asserted, also with some justice, that her ability to ask essential questions, to grasp patterns—her "largeness"—was her real achievement. She herself remarked that "in our culture it's good to have the image of the sacred whore," and on the whole she was sublimely promiscuous with her talents, as much at ease writing a homespun monthly column for a women's magazine as addressing Congress or brainstorming with "the world's best minds" on a yearly Aegean cruise.

TIM SHEAFFER

It was a paradox that Margaret Mead had absolutely no idea what it felt like to be an ordinary woman, and that the ordinary was the base of her power. "Her popularity," her daughter writes, was rooted in the fact "that she affirmed and respected [ordinary people's] decencies and aspirations, even when she did not herself conform."

Mead did not conform as a parent, leaving her child for long periods in the care of others while she pursued her career. She also did not conform sexually. She had love affairs during and after her three marriages, both with men and women, including a liaison of many years with her mentor, Ruth Benedict. "If two people are really different," she told her daughter, "you can indeed be in love with both." And she spoke of "the pleasures of similarity and the pleasures of contrast, of relationships with women providing the comfort of the known and relationships with men as always containing the element of arbitrary and mysterious difference."

Considering how "thin she spread herself," as Jane Howard observes, it is remarkable how little rancor Mead raised in her wake. If she was a ferocious partisan, even a bully on occasion, she knew when to relent and assuage. And as Mary Catherine Bateson says, she "refused to express her affirmations as rejections." In other words, she refused to drop people, to clean house of old friends in order to make room for new ones. She kept up relations with her former husbands and in-laws, with godchildren, protégés, colleagues, employees, college roommates, and an enormous circle of friends—her ideal of the extended family.

Mary Catherine Bateson, Mead's child with her third and best-loved husband, the anthropologist, linguist, and philosopher Gregory Bateson, was raised in that extended family. It clearly *(Continued on page 570)*

Judith Thurman, *the author of "Isak Dinesen: The Life of a Storyteller," writes frequently about biography.*

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Books in VOGUE

(Continued) helped to offset the potentially coercive power and intensity of her mother's character, giving the daughter more air, more room to become herself. Mead understood the need for that distance, but she also understood the need for intimacy. Her great gift, in fact, was her desire to show her child that there were many "different ways of being human...of constructing family life...of being a woman."

When Mary Catherine Bateson first learned to name the objects around her, she learned the difference between "We call *this* a cup" and "This *is* a cup"; she was trained from childhood to be a "participant observer" in her own affairs. At times she yearned for a little more instinct and spontaneity in a family that could never "simply live," and her own prose, which is logy with three-syllable verbs and academic pieties, could use more of both. But Bateson has an exquisite, mature, and when necessary unsparing self-consciousness. She is as honest about her own moments of pain and disappointment as she is grateful and admiring. *With a Daughter's Eye* becomes, finally, a primer for raising the kind of independent woman that Margaret Mead was herself: "proper" but "free to play," "to love and work," to find her own way in the world.

Jane Howard's *Margaret Mead: A Life* is much more of an overview: clear, spacious, and somewhat dry; but its dryness is a virtue. Howard translates all the flaccid social-science jargon into good prose. She has great gifts as an interviewer, framing her subject through the words and attitudes of an enormous range of informants—catching subtle ambivalences along the way. Her book is not definitive. It lacks a certain historical perspective and complexity, and she was denied access to the details of Mead's most intimate relations. But what is most impressive is how little the omissions seem to matter. Howard presents Mead's life in finely articulated fragments—which is close to the way she actually lived it.

Both Howard and Bateson disarm the legend of Margaret Mead. Unlike many "legends," Mead had the sense to surround herself with people capable of criticism, humor, resistance, and an ironic view of her—including her biographers. Neither Jane Howard or Mary Catherine Bateson is afraid to expose her monstrous aspect: the woman who never wasted a minute of her time or suffered it to be wasted by others; who hectored, meddled, prescribed, disposed, pronounced—and got her housework done into the bargain. But they both understand that her greed for life was her wisdom, and that her greatness was to command that the best in people pay homage to her expectations for it. You can feel that bracing force calling you to account, even at a distance.

BEYOND DEATH AND TAXES

Five of the Season's Best Novels Tackle Uncertainty

BY GEOFFREY STOKES

The Second World War is winding down, and Lavinia and Megan—major actors in Alice Adams's **Superior Women** (Knopf)—are continuing their accelerated progress through Radcliffe. Megan, a California provincial, has fallen in love with the later novels of James; brittle, worldly Lavinia, very much a child of the Eastern Establishment, has already arranged a Harvard husband. Their relationship, as their ever-present creator reveals, is not precisely what it seems: "[Lavinia] is perfect for a certain sort of anti-heroine: richly evil, infinitely manipulative.... And Megan, as a friend for Lavinia, at this particular time in Lavinia's life, her 'free' pre-engaged senior year, works out well too. Megan is interested, admiring, noncensorious (or so Lavinia believes), and undemanding. Almost anyone else would expect to be included in Lavinia's life, at various lunches or teas at the Ritz, for example; Megan seems to like to hear about such occasions, but she would never imagine or presume her own inclusion. Or so Lavinia imagines."

This dance of misconception is nicely rendered (the parenthetical auctorial presence is a consciously heavy-handed device Adams employs to good effect throughout), but our inability to truly understand each other is hardly news. There *was* James, after all, and long before the subtle master, the notion that tragedy lurks when people act on their misperceptions was a staple of melodrama—and of folk-lore. We internalize it young. We know it.

To the extent that we can "know" anything, that is, and perhaps it is the fascination of that nagging epistemological qualifier that accounts for uncertainty's recurrence—and freshness—as a preoccupation in this season's "quality" fiction, at least in *Superior Women*, and in Alison Lurie's *Foreign Affairs*, Fay Weldon's *The Life and Loves of a She-Devil*, Frederick Barthelme's *Second Marriage*, and David Malouf's *Harland's Half-Acre*.

Despite the thumpingly obvious differences among these five novels—written by three women, two men; three Americans (one of whom lives part of the time in London), two Brit/colonials; in styles ranging from Barthelme's arid affectlessness to Malouf's lush mysticism; offering protagonists who are painfully passive (Adams, Lurie), or maniacally aggressive (Weldon)—each worries at the epistemological question, then raises the stakes by asking whether human actions, based

The Life and Loves of a She-Devil

as they must be on the most dubious information, are ultimately futile and meaningless.

"Nothing matters," they say in their different voices, and though the overall effect is, not surprisingly, pretty grim, each of the novels offers particular pleasures. In addition to a clever nasty style, *Superior Women* has the narrative scope of a "saga" novel. Adams's chronicle of five Radcliffe women coming to some sort of terms not only with love and sex (and marriage, affairs, divorce, and parenthood) but with the changes of the 'sixties and 'seventies is as wryly observed as *The Group* but far more generous than its twentyfive-year-old predecessor. One suspects that Adams's seventh book will bring her the wider audience she has long deserved.

Alison Lurie has tasted bestsellerdom with *The War Between the Tates*, but **Foreign Affairs** (Random House), is considerably more subtle and less obviously savage than that work (and its disappointing successor, *Only Children*). It's also considerably better, and in Vinnie Miner, an aging, plain, Anglophile professor of children's literature, Lurie has created a wonderful character who seems to know herself perfectly (and wittily).

Into Vinnie's consciously Jamesian London world intrudes "Chuck" Mumpson, an illiterate, golden-parachuted sanitary engineer from Tulsa who is Oklahoma crude for sure: "From the start, he has had a wrong idea of her as helpful and kindly.... 'You think I'm a nice person, but I'm not,' she occasionally wants to say, but refrains." Yet the sheer force of his perception Platonizes her into a nice, even briefly heroic, person. The joke—and an elegant one it is, too—is on her.

Ruth, the title character in Fay Weldon's **The Life and Loves of a She-Devil** (Pantheon), is not a nice person, and when her smug accountant husband, Bobbo, abandons her with their two children in a London suburb to move in with his beautiful mistress, big, bland, clumsy Ruth seeks revenge. She burns her own house, then delivers her unpleasant children to Bobbo and his lover:

" 'But what about their things?' asked Bobbo, following after her. 'Where are their things? Trainers and *(Continued on page 575)*

TIM SHEAFFER

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Books in VOGUE

(Continued) underpants and jerseys and toys and coloring pencils and so on.'

" 'All gone. Burned. Buy some more.'

" 'I'm not made of money. And it's Saturday, and the shops are closed, and it's Sunday tomorrow.'

" 'It very often is,' said Ruth. 'Just when you want something you find that the shops are closed.'

" 'And what about their school, Ruth? They're going to miss school.'

" 'Find them another.'

" 'There *are* no schools around here.'

" 'There are always schools for those who want them,' " said Ruth.

There is more in this vein—much of it quite as funny—for Ruth's vengeance is wonderfully complete. But she isn't. In assuming the many disguises she needs to affect her revenge more or less plausibly, she achieves a new self; what she continues to want is no longer worthy of her. Her perception is twice-limited—by the self-hatred that fired her obsession, and by the corruption of her new-found power. At the novel's end, reunited with a chastened Bobbo, she is isolated.

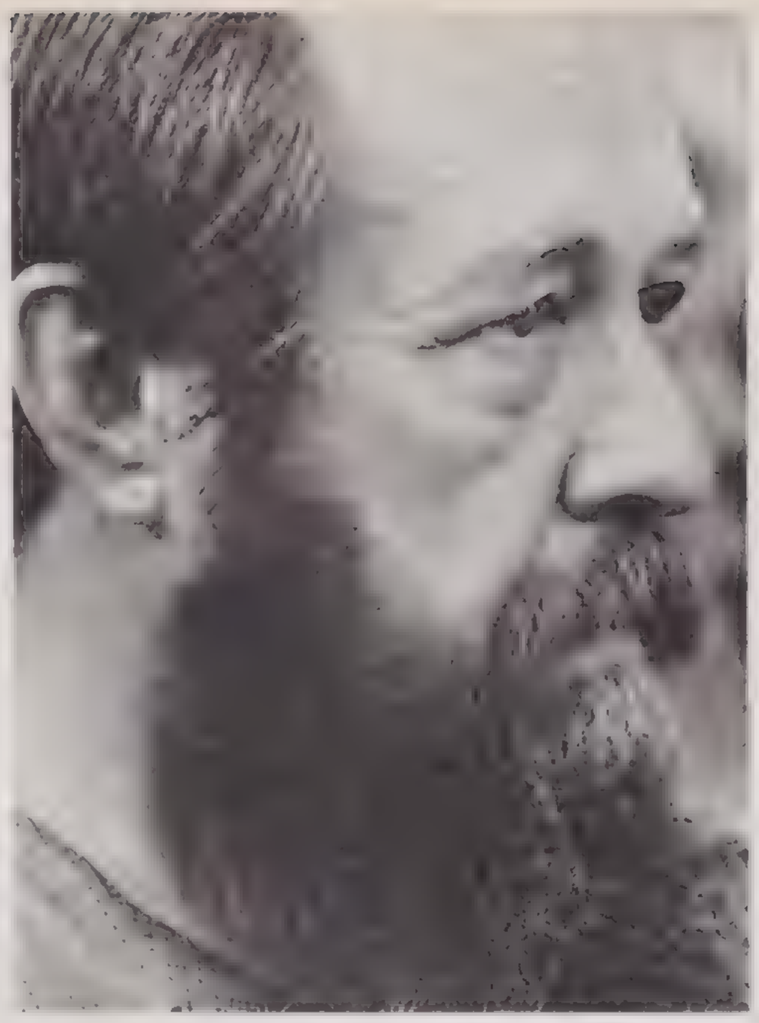
Henry and Theo also reunite at the end of Frederick Barthelme's first novel, **Second Marriage** (Simon and Schuster). Coming on the heels of the well-received (though not by me) collection, *Moon Deluxe*, the novel includes his typically incurious characters in a setting of unrelieved fast-food-and-condo tackiness. Many of the things that happen to Henry are interesting (his second wife leaves him for his first), but not to him, and if caring too much leaves you isolated, so does not caring at all. Remarkably, this is neither a boring book nor an unlikable one; length and the need to cope with some sort of plot help raise Barthelme's eye for detail from trivia-collection to the creation of a coherent, if odd, world.

Still, the notion that since you can't really understand anyone else you shouldn't even try to is one that would be rejected—though for different reasons—by each of the two protagonists in David Malouf's absolutely stunning **Harland's Half-Acre** (Knopf).

Malouf, an Australian, posits Frank Harland, a visionary painter who "knows" intuitively, and Phil Vernon, a priggish young man, a generation behind Harland's, who knows only in the manner of lawyers or accountants. The eremitic Harland is isolated by the intensity of his vision; Vernon by his mundane judgmentalism. They are an odd pair, thrown together by chance and Harland's need for a certain sort of business agent, but Malouf makes us sense the possibility of real communication between the two. Without Harland, however, Vernon is emotionally crippled, and the book's lyric ending—in which his old inaction slyly asserts itself in the midst of what only appears to be an epiphany—is a triumph of the writer's craft.

All five books, in fact, are solidly achieved artifacts, which is a curious sort of paradox. Believing that the world is as they portray it to be, it's a wonder that these authors bother to write at all. That they write so well, so bravely into the void, is in its own way a more optimistic statement on the human condition than anything that happens to their characters.

Geoffrey Stokes *is a staff writer for "The Village Voice."*



PAT YOUNG/CONTACT

DISSIDENT PATHS: In Solzhenitsyn: A Biography (Norton), Michael Scammell has produced a life as exhaustive and lengthy as any novel that his subject has yet written. It is impossible to believe that the near-parody is coincidence: beginning with the history of both sets of Solzhenitsyn's grandparents and continuing through to his present sequestered existence in the hills of Vermont, Scammell chronicles not only the fate of a man but also the social and literary history of the Russian Republic of the Soviet Union. Examining every detail of Solzhenitsyn's life, Scammell demonstrates how a term in the prison labor camp system transformed an ardent Young Pioneer and Komsomol member, a dedicated Marxist officer on the German front, into a kingpin of the opposition who espouses the ideals of the Russia before Peter the Great. Scammell's most original contribution is contrasting Solzhenitsyn's career with the paths taken by other dissidents and writers. He drives home the point that both Solzhenitsyn *(above)* and his critics often overlook: whatever his failings as a theoretician and social historian, Solzhenitsyn's artistic force and genius at capturing the tragedy within the Soviet Union are unassailable and unique.—NADIESZDA KIZENKO ***("Books" continued on page 576)***

Books in VOGUE

TITTERS II

Three Women in Search of a Meaningful Joke

BY MARGO JEFFERSON

People used to wonder if women could be as funny as men. A rambunctious group of female comics and comedy writers have made the question moot, but if **Titters 101** (Perigee) is any indication, we're now in a period of crisis beyond questions of the first and second sex. What we need is a third sex, fully equipped with a new sense of humor.

In a mock-feminist send-up of education's conventions and rebellions, *Titters*'s editors—Anne Beatts, Judith Jacklin, and Deanne Stillman—parody your basic Mickey Mouse college survey course, those writers (usually male) who were spoon- or force-fed to generations of helpless students, and those critics (usually female) who, to right that imbalance, proclaim genius in every diary entry penned by Woman. Here are some excerpts.

"The status of women in Ancient Greece was almost as low as it is in the average Greek-American working-class household today; in other words, the wife was expected to do all the housework, bend over and fake orgasm, and help out at the diner. Under these conditions, it is not surprising that few Greek women were listed in the *Who's Who of Greek Literature*, or even in the phone book."

"Clementine Samuels, the original frontier humorist, was born on the Mississippi Delta in the 1840s. The daughter of a Negro mother. . . and a Jewish father who introduced, unsuccessfully, corned beef to the West, she was renamed Marcia Twain. . . . Clementine was twice blessed, having acquired two of the skills often associated with Negroes and Jews: cooking and satire."

"No question but that Marilyn Monroe is the most famous of all our authoresses; yet few are aware that she was an authoress. . . . In her early teens, she was momentarily distracted from the pursuit of literary excellence when she put on a sweater for the first time."

Do you think these are funny? If not, why not, and if so, wouldn't they be much funnier on *Saturday Night Live*, read by Gilda Radner and Laraine Newman? That's no surprise, since the editors were associated with *SNL* in its heyday; it *is* a disappointment, for the book is as weak as the show's recent episodes.

LYNN GOLDSMITH

***From left*, editors Beatts, Jacklin, Stillman: Who's got the last laugh now?**

Titters 101 had a predecessor. Published in 1976, *Titters* called itself *The First Collection of Humor by Women*, and armed with satire, farce, parody, and many contributors, it cut through a thicket of cultural clichés. Targets included sex, consumerism, sentimentality, *The Girl Scout Handbook*, Brenda Starr, Eloise, and *The Total Woman*: when it was good it was very good, and when it was bad, it was never jaded or snidely dull.

The sequel is both. Whether the subject is Mrs. Geoffrey Chaucer or Mrs. Mao's *Little Red Book*, the concern is with showing off. Low, high, and pop culture references are scrambled jabberwock style; ethnic-, physical-, and social-insult jokes are delivered with a smirk instead of a yahoo guffaw.

How well we know these tricks, from Woody Allen and *Laugh-In*; from the *National Lampoon* and *Rolling Stone*; from the sitcoms and sick jokes of our youth. Some have worn well; more have worn thin. At this point, in terms of comedy, *Titters 101* doesn't read like an introduction, it reads like an obituary.

STRONG AT HEART: With the publication of Antonia Fraser's The Weaker Vessel (Knopf), the women of seventeenth-century England are having their day in court. Lady Antonia has long suspected that there were purposeful women in that century who managed (or at least valiantly attempted) to control their lives and even influence their world.

The book is full to bursting with enterprising women. It is pleasant to meet "unruly" Mary Boyle, who at fifteen rejected the wealthy suitor chosen by her father, because her "aversion for him was extraordinary," and contrived to marry for love. And it is curious to see Bridget Bendish, Oliver Cromwell's homely and eccentric granddaughter, who dressed like a witch in *Macbeth*, profitably ran her husband's saltworks, and generally caused a stir—as when she challenged an insulting stranger to a duel with a sword.

But Lady Antonia seems to feel compelled to include all kinds and conditions of seventeenth-century women, from great ladies to criminals, from entrepreneurs to courtesans. And though it is rewarding to know them, the reader wearies—such an endless procession of examples to illustrate what is, after all, the author's rather obvious point: that these women, however "weak at law," were strong at heart. —CATHLEEN MEDWICK

("Books" continued on page 578)

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Books in VOGUE

DEMYSTIFYING ILLNESS

On Listening to the Body's Silent Music—and Getting Well

BY MARK STRAND

In his previous book *Awakenings,* where he presented twenty or so case histories of patients who had come down with sleeping sickness and fifty years later were "awakened" by the miracle drug L-Dopa, neurologist Oliver Sacks demonstrated an unusual power to sympathize and to write well, so well that the horror of disease became oddly tempered by the beauty of the insight. Symptom became trope, and one began to think that this disease, at least spiritually, was a kind of deliverance, that to compensate for physical pain, disability, and disfigurement, a new ease with temporality was born. Reading *Awakenings,* one is struck by a paradox: the sickness reveals the essentially poetic nature of being.

In **A Leg To Stand On** (Summit), Sacks is no longer the doctor, but the patient, and brings his storytelling skills to bear on himself. Walking up a remote mountain in Norway, he suffered a fall, rupturing his quadriceps tendon, severely crippling himself. In a summing up of what happened, he says, "...I had come near to death, and been saved at the last moment; had had my mangled flesh sewn together and united; had 'lost' my leg (for an eternity?) in a limbo of nonfeeling; had recovered it, as by a miracle, when recovery seemed impossible. I had had the foundations of my inner world shaken—nay, I had had them utterly destroyed....I had fallen into an abyss, with the breaking apart of my tissues, my perceptions, the natural unities of body-soul, body-mind. And I had been lifted from the abyss, reborn, reaffirmed, by powers beyond my understanding and reason."

Told in painstaking detail, it is the sort of ordeal we are likely to recount about others, rather than about ourselves. Most of us are apt to put aside unpleasant experiences as soon as we can, even, if possible, while we are experiencing them. Dr. Sacks, however, studied his wound and its effects on his thinking as an existential imperative, not letting it escape his scrutiny any more than his wound let him forget the slow progress of its healing.

The result is a splendid book, a medical case history from the patient's point of view. Beginning with the suspenseful, near comic occasion of the accident itself, Dr. Sacks takes us through the ontological nightmare of feeling physically incomplete (he had lost sensation in his leg) and beyond to convalescence, where he hovers between the isolation and labor of illness and the obligations of health. It is in convalescence that he enjoys—as he would describe it in his high, somewhat literary, style—the sweet exploitation of the present, the absolute leisure of timelessness.

For Dr. Sacks, the long road to recovery comes to an end when the silent music of the body performs and the rhythms that are uniquely his own are felt once more—"in the moment that this inner music started, the Mendelssohn which had been summoned and hallucinated by my soul, and in the very moment that my 'motor' music, my kinetic melody, my walking, came back—in this same moment *the leg came back.*" Music, for Sacks, is more than a metaphor. It is, as it was for Schopenhauer, the purest manifestation of the will, the most tangible form of order we are likely to experience.

Mark Strand *is the author of "Mr. and Mrs Baby," a forthcoming book of short stories.*

DREAMING OF MANHOOD: More than a decade ago Frederick Exley wrote in *A Fan's Notes* about a young man who fantasized that he would make it big in P.R., marry a Seven Sisters grad, and live in a book-lined apartment. Instead, he got drunk and watched a lot of football on TV. Now, in Bright Lights, Big City (Vintage), Jay McInerney writes about a young would-be writer who sees himself "as the kind of guy who appreciates a quiet night at home with a good book. A little Mozart on the speakers, a cup of cocoa on the arm of the chair, slippers on the feet." He ends up snorting bountiful lines of cocaine—a fitting touch in a novel named after a Jimmy Reed blues classic.

Dreams of manhood never die, but McInerney takes big risks with his old story—most noticeably in his spectacularly effective use of the second-person singular voice. ("You are at a nightclub talking to a girl with a shaved head.") In lesser hands, the novel could have read like a writing-class assignment; instead, it's a fresh, if sometimes overly trendy, take on what it means to grow up.

McInerney loves the absurdity that passes for truth in New York City. (Watching a subway "incident" in abject immobility, he thinks up the tabloid headline: "Granny Crushed by Nut While Wimps Watch.") But he hits his comic stride when reconstructing his hero's disastrous career in the "factual verification" department of a *New Yorker*-esque magazine, with its "tradition of never acknowledging its mistakes." ("The Kremlin must be a lot like this.") After Alastair Reid's recent beans-spilling about the limitations of the *New Yorker*'s venerable fact-checking, *Bright Lights, Big City* might pass as a really funny exposé. But it's actually that rare commodity: a mostly successful, highly original, truly fine first novel. —SUSAN BOLOTIN

("Books" continued on page 580)

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Books in VOGUE

A SUBTLE TOUR OF VICE

And an Engaging Tale of How Bad Characters Affect Us All

BY FRANCIS KANE

After a summer of relaxed inhibitions, a book that examines the painfully familiar "ordinary vices"—cruelty, hypocrisy, snobbery, betrayal, and misanthropy—might seem unappealing. But avoiding **Ordinary Vices** (Harvard University Press) would be regrettable: philosopher Judith Shklar has no intention of assuming the mantle of nag and scold. Instead, she weaves an engaging moral tale about vice, one seldom recited and one never, I dare say, told with such a perceptive eye and sympathetic voice. She recreates the moral and political vision of the founders of the liberal democratic state, explains why they loathed cruelty and other vices so much, and, thus, sheds light on *us*, the inheritors of that tradition, and on the underpinnings of our own moral and political passions.

TIM SHEAFFER

Like all good narratives, *Ordinary Vices* has its unlikely heroes (Montaigne and Benjamin Franklin) and complex villains (such as Machiavelli and Nietzsche). But it is chiefly from the rogues' gallery of fiction—the plays of Molière and Shakespeare, the novels of Dickens and Hawthorne—that Shklar gathers the raw materials for her portrait, in negative, of the liberal character. It is the unctuous hypocrisy of Tartuffe, the fawning sycophancy of M. Jourdain, the anguished betrayals of Coriolanus that bring her story to life.

What makes this historical pilgrimage so relevant is that it thoroughly demolishes the popular impression that the conservative tradition represents the sole defense of public morals, while the liberal's exclusive interest is the protection of our free and autonomous life styles. The inveterate liberal suspicion of publicly enforced morality notwithstanding, Shklar demonstrates that the liberal, too, is concerned about the ill effect of bad characters on the body politic.

It would be a mistake to imagine that Shklar's book is a melodramatic confrontation between nocuous tyrants and heroic liberals. She does not paint evil unambiguously. Indeed, she finds subtleties in our reprehensible conduct; it's that discovery that gives the text—"a tour of perplexities not a guide for the perplexed"—its trenchancy.

For instance, when considering hypocrisy, Shklar suggests that while we should criticize the false pretenses of the hypocrite, we should not praise people who stridently strip away hypocrisy, in what Shklar calls this "unending game of mutual unmasking." The modern anti-hypocrite avoids hypocrisy not by confessing to failed ideals but by doing away with ideals altogether. So the search for sincerity (what *should* be the countervailing virtue) is, at least in its contemporary version, nothing more than a new hypocritical pretense that adjusts one's conscience to one's behavior. At least the old hypocrisy, the "tribute vice pays to virtue," recognizes the existence of moral claims, so that even a "sugary grin is . . . witness to our moral efforts no less than to our failures."

Admittedly, *Ordinary Vices* is but one story, limited in time and perspective; and because it is a "ramble through a moral minefield," it should touch off quite a few controversies. I do not share, for instance, Professor Shklar's disdain of Aristotelian virtue as an aristocratic anachronism, nor do I think that Hawthorne wants us to admire wholly Hester Prynne's "very unchristian pride." Furthermore, there are other accounts of vice, such as Henry Fairlie's more popular but no less insightful *The Seven Deadly Sins Today*, that the liberal version tends wrongly to denigrate. And I confess to being skeptical of the ability of liberal government, whose chief aim is to restrain cruelty, to create the consensus needed for genuine community.

But that, for now, is small potatoes. The meat of the matter is that Judith Shklar, a 1984 MacArthur Fellow, has contributed immeasurably to the contemporary political debate. Her account of the liberal character lays down a moral gauntlet that others—conservatives, socialists, libertarians—will take up. The heat from that pitched encounter could warm up what otherwise might be a dismally doctrinaire fall.

("Books" continued on page 582)

Francis Kane *is chairman of the philosophy department, Salisbury State College, MD.*

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Books in VOGUE

HISTORICAL CEREMONIES: It's easy to see why Mario Vargas Llosa's The War of the End of The World (Farrar, Straus and Giroux) might be called a masterpiece; the Peruvian writer strides through literary styles the way certain musicians stride through virtuoso repertoires, thrilling the audience with equal displays of art and ego, making vision one with vanity. Four highly praised novels preceded *Aunt Julia and the Scriptwriter*, a bawdy soap-opera fantasia that won him a wide readership here. Now he has produced a large-scale historical novel, dense with moral and dramatic ambition.

***War* is set in nineteenth-century Brazil just after the rise of the republic. Cynicism reigns and chaos threatens—landowners and politicians make deals, while such issues as national and regional autonomy, ownership of property, and the separation of church and state are in fierce dispute.**

In response, peasants, laborers, artisans, and former criminals begin to mass behind a charismatic religious leader. But monarchists and republicans quickly agree that the movement cannot be allowed to threaten the status quo, past, passing, or to come. Military campaigns are launched, and in a harrowingly drawn struggle, it is crushed.

Vargas Llosa is determined to dramatize—hence understand—all sides, to make none of the humans alien to us. What could be more admirable?

Still, there's a hollow at the novel's center, and it's where the moral passion and stature one feels in a writer like Tolstoy should be. Instead of an inspired interpreter, we have a worldly ambassador of ideas, a master of history's and fiction's ceremonies, orchestrating the spectacle superbly, then drawing the curtain with a self-congratulatory flourish, so that the last bow is his alone. —M. J.

A SCANDALOUS SUCCESS

Kathy Acker—Publishing's Shocking New Sensation

BY LISA LIEBMANN

Kathy Acker's new relationship with Manhattan's publishing industry is a little like Charles Bronson's old relationship with Hollywood: both blossomed long-distance after estrangements at home, and both involve metaphoric feasts of blood and guts. Spaghetti Westerns did it for Bronson. For Acker, it is *Blood and Guts in High School*, a book completed in 1978 and finally published last winter by Picador, in London, where the author has since been enjoying that most pungent of public treats— a *succès de scandale*.

Reviewers referred to her as "a weirdo with a filthy mouth," as "the Patti Smith of post-punk prose," as "macho," as "post-feminist," and the *Times Literary Supplement* reported a highly suspect rumor that proofreaders at Picador "had been unhappy" about having to handle her text. Arguments about Acker's intellect and importance resemble those regarding the Emperor and his clothes.

Acker is in her middle-thirties, an age at which the word orphan has lost its more Dickensian pathos, but her expression has the innocent worldliness, or professional naïvete, that we associate with the urchin, the gamin, and others among the questionably self-taught. In fact, she grew up on the Upper East Side of New York, left home, went to Califor-

nia, studied with Herbert Marcuse, became a part-time stripper, inherited money, got married, got swindled, returned to New York, did sex shows (simulated), married "for love," got unmarried, became an orphan, got sick, became a writer. Most of this can be gleaned from *Blood and Guts*, which Grove Press will publish here this fall, and from *Great Expectations* (Grove), which includes a hard-boiled, very funny account of a day in "obscenity court," and is probably her best book, if fluency matters.

Anaïs Nin wrote erotic tales for a dollar a page to suit the taste of a wealthy male "collector" and the pattern of a masculine tradition. Acker's narrative first-person not only bends genders but is prone to wildly shifting styles of sexual and verbal fantasy—interchangeable elements for Acker. *Great Expectations* begins with an absurdly loaded parody of its namesake: "My father's name being Pirrip, and my *(Continued on page 585)*

Lisa Liebmann *is an art critic who writes regularly for "ArtForum."*

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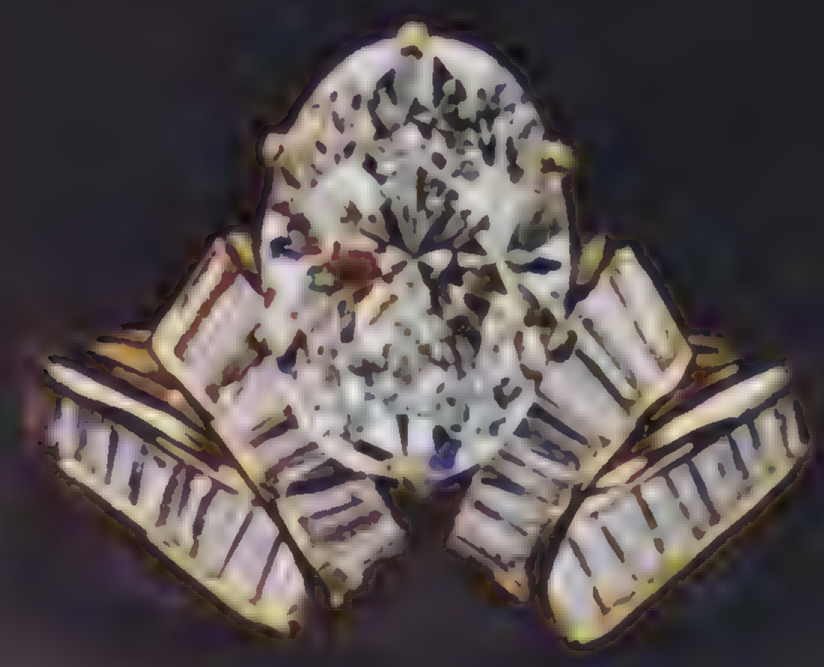

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Books in VOGUE

(Continued) Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Peter. So I called myself Peter, and came to be called Peter.'' Later, in North Africa (a favored setting, along with the Lower East Side), Jean Genet is given the role of Virgil, and the protagonist utters the following, notably succinct, summary of homoerotic buccaneering in prose: ''This old woman's begging me to fuck her. Puke. I prefer boys in this heat.''

Expectations, or desires—for sex, love, money, and words themselves—are the subject matter of these books, and at highest gear Acker's panicky search for language can turn suddenly beautiful. At lower gear, and depending on the reader's acoustic imagination, the more autobiographical recitatives may sound nagging. Acker's own speaking voice has a cultivated, New Yorker-ish cadence that is somewhat unusual for her generation—a psychoanalytically telling sort of non-accent that seems to go with people who chose to make their psychology their style.

Acker's writing adapts well to other media. This spring in Rotterdam a section of *Great Expectations*, performed in English and Dutch, was staged at the Ro Theater. The production, titled *The Birth of a Poet*, was directed by Richard Foreman, with sets by David Salle, and music by Peter Gordon (Acker's second husband). Acker's quick-splice style and her erratic juxtapositions are verbal tactics that are at once violent and self-conscious, disorganized and ''post-structuralist,'' and are by now second nature to most audiences in Europe, where linguistic debates are apt to find their way onto the evening news.

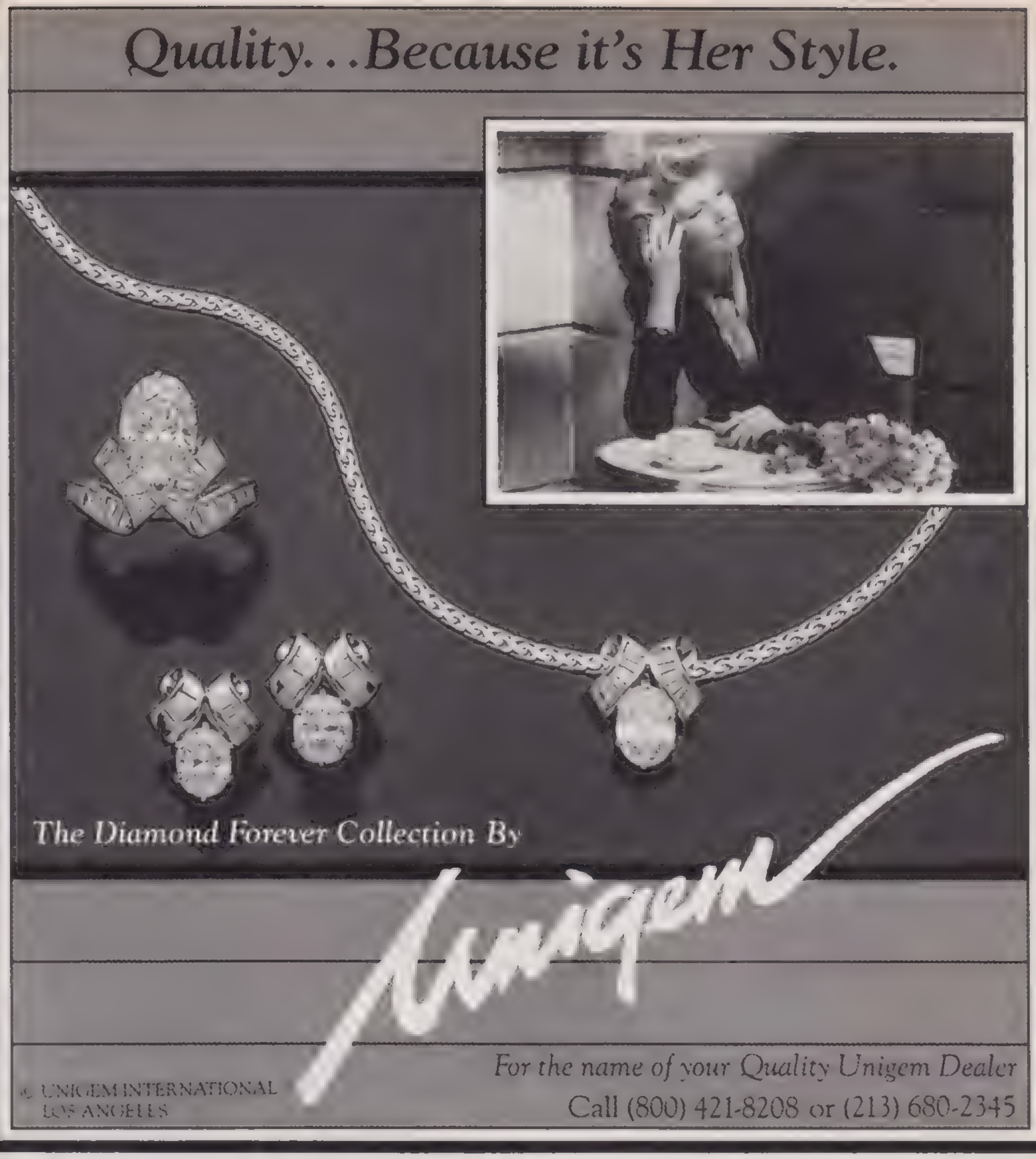
Acker will collaborate with Foreman again this fall in Paris, on a play adapted from her most recent, unpublished book, *My Death, My Life (by Pier Paolo Pasolini)*, in which the late Italian film director tries to solve the riddle of his own murder.

Acker sometimes wears hairdos in a close-cropped, topiary style, and has decorated her earlobes and one front tooth in an urban-folkloric manner, but she nonetheless looks like a cross between Pier Angeli and Kay Thompson. And while she's hardly Charles Bronson, she's not overly fond of wimpiness. She does bench-presses. Recently, over coffee in New York, sore-shouldered and saucer-eyed, she muttered, ''God, it's awful, we live like nuns in this town,'' and now the writer talks wistfully about the American high school dream:

Blood and guts in high school
This is all I know
Parents teachers boyfriends
All have got to go.

Some folks like trains,
some folks like ships,
I like the way you move your hips
All I want is a taste of your lips,
boy,
All I want is a taste of your lips.

(From *Blood and Guts in High School*)



A RECOGNIZABLE INTIMACY: David Leavitt's first collection of short stories, Family Dancing (Knopf), aches with the private sorrow that lingers behind every pair of eyes. When a character says, ''I'm fine,'' it seems a revelation of sadness, an indictment, as though everyone were trying to assess who's to blame, who should feel guilty.

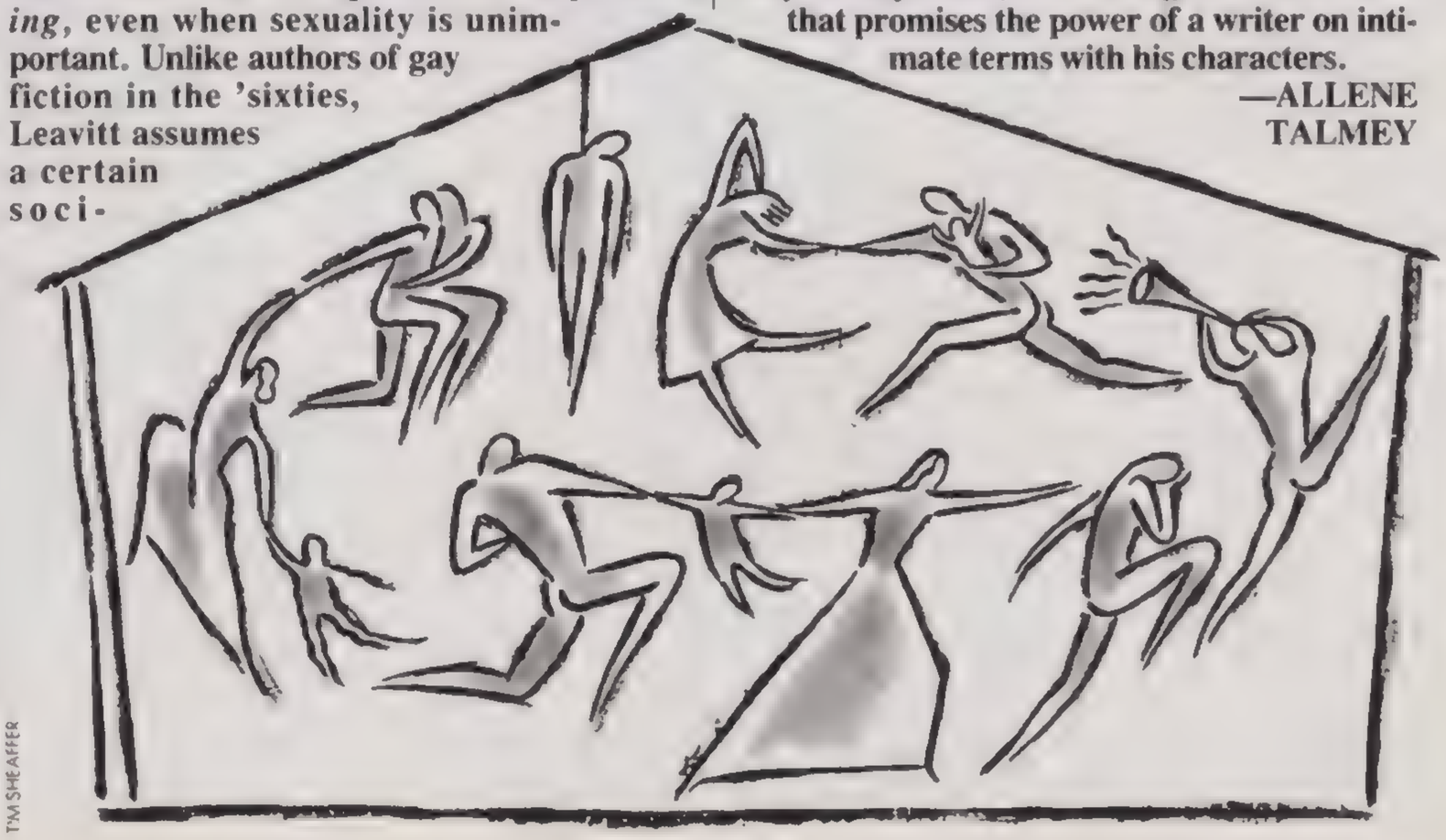
While the stories revolve around different families, there is a certain sameness to them. Problems and personalities are repeated: suburban divorcées feel fat, mothers with cancer worry about their hair, gay men confront the world.

Leavitt compulsively includes gay men in his narratives; in fact, homosexuality is an issue in almost all of the pieces in *Family Dancing*, even when sexuality is unimportant. Unlike authors of gay fiction in the 'sixties, Leavitt assumes a certain societal acceptance of these relationships. He approaches them casually, as permutations on the themes that concern him, those of family, friends, and lovers.

With a less knowing writer this world would seem too small, too autobiographical; but Leavitt has succeeded in balancing familiarity and insight. With unsentimental prose, he whittles something extraordinary from the ordinary. The stories are so recognizable that you'll want to read more to learn your own secrets. And the cumulative effect is so strong you'll look forward to some longer piece of writing, something where the wrinkles of repetition will disappear.

We're in luck: at the moment Leavitt, who's only twenty-three, is working on a first novel that promises the power of a writer on intimate terms with his characters.

—ALLENE TALMEY



TIM SHEAFFER

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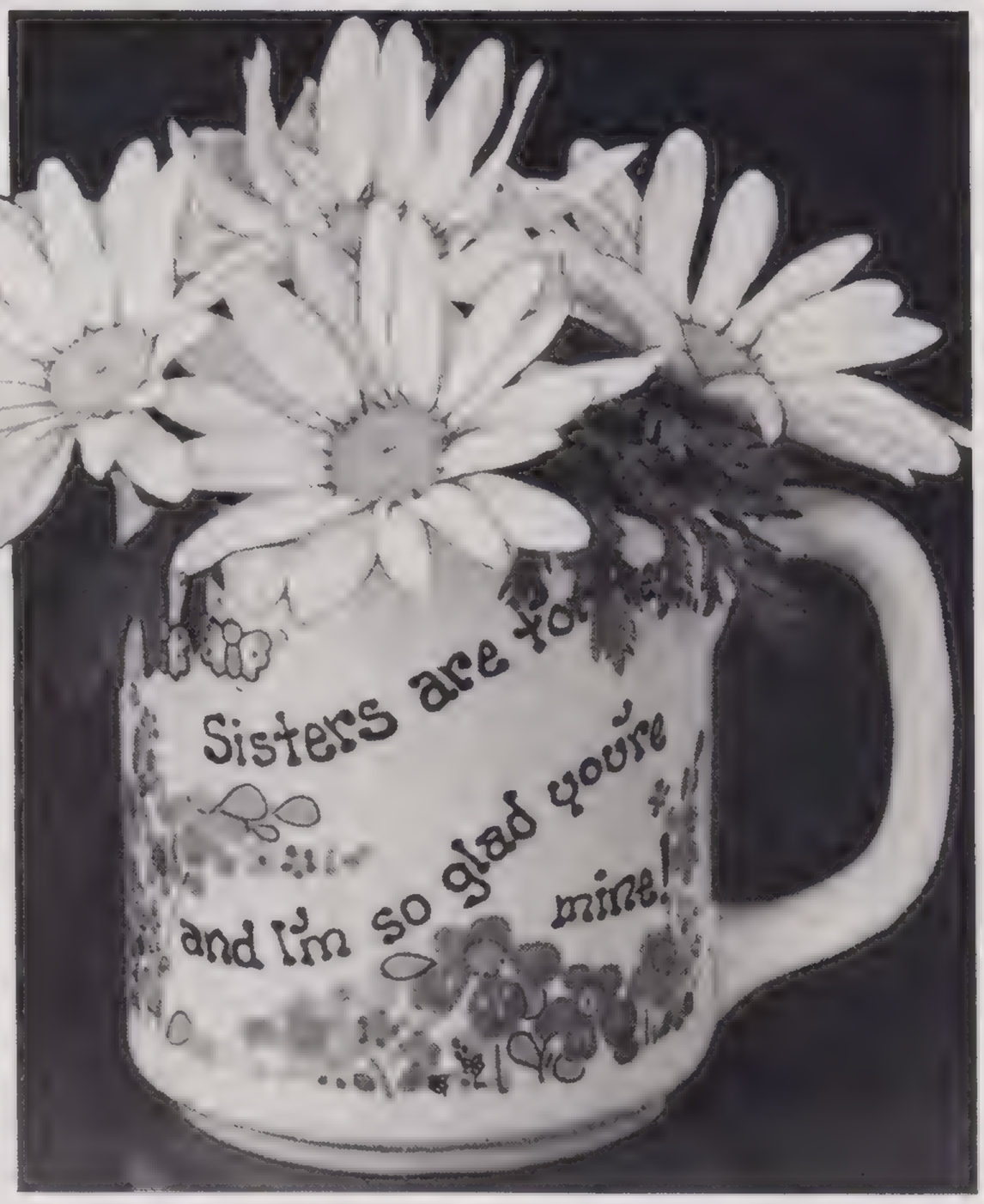

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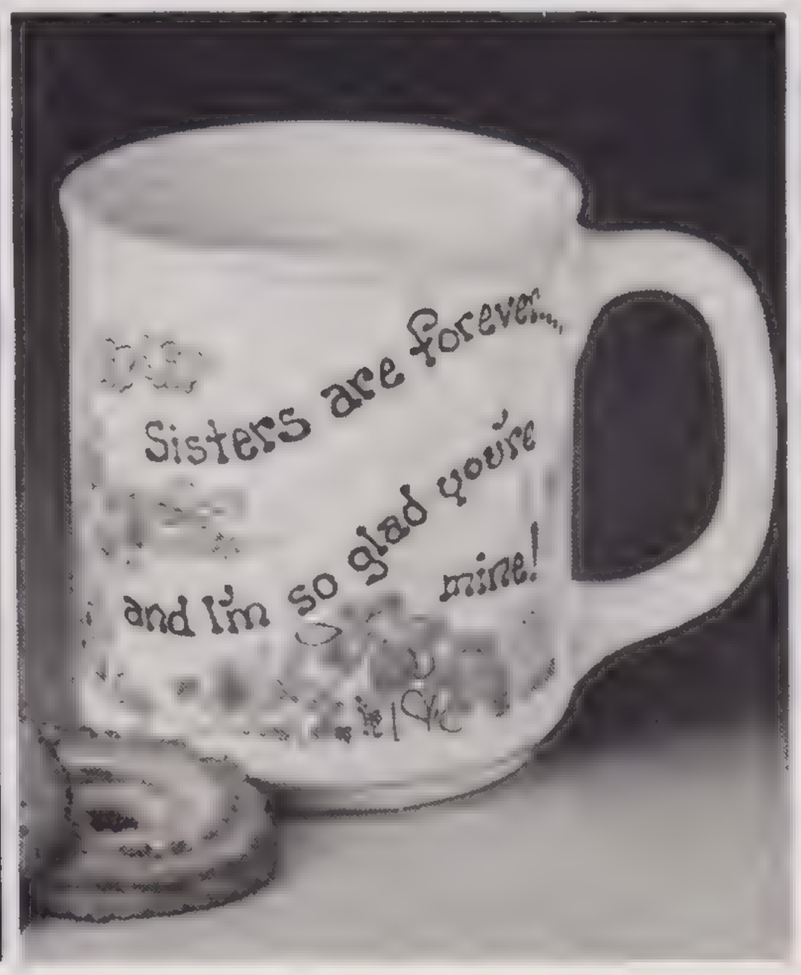

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rugged

Carpets return: leading architects, designers, and artists create clever, whimsical rugs in limited editions

By Barbara Plumb

Now that architects, long inhibited by less-is-more doctrinaire shackles in interior decoration, have decided that richness of adornment is philosophically respectable, they are designing up a storm for the home. One of their latest and most productive forays has been to create a stunning series of limited-edition rugs for V'Soske, the premier modern rug producer in America, founded in 1924 by Stanislav V'Soske, who created the first hand-tufted wool rug in the United States. The firm has prided itself over its sixty-year history on the collaboration of its craftsmen with leading architects, artists and designers, beginning in the 1930s with Frank Lloyd Wright. The firm always rejected reproducing works of art or designs from the past. In 1940, NYC's Museum of Modern Art asked Stanislav V'Soske to interpret the works of well-known artists of the day, including Stuart Davis and Arshile Gorky. In the 1950s, V'Soske worked with architects in *(Continued on page 596)*

Architectural designer Rod Weaver uses Miró-like images for his V'Soske rug, *top;* 6′x6′, $4300. Architect Shelton Mindel creates trompe-l'oeil of a rug pulled back from tile floor, *left*. Silk and wool, 6′x6′, about $9500. The Stuart Davis composition, "Flying Carpet," *below left,* was designed in 1942 for a show at NYC's Museum of Modern Art; 5′3″x7′6″, $9310. Michael Graves's Post-Modern colors, "Rug #2," *below,* comes in a limited edition of fifteen; 8′x10′, $11,620. All through designers.

Architects who think less-is-a-bore look floorward

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Frank Lloyd Wright was among the first architects to collaborate with the V'Soske firm back in the 'thirties

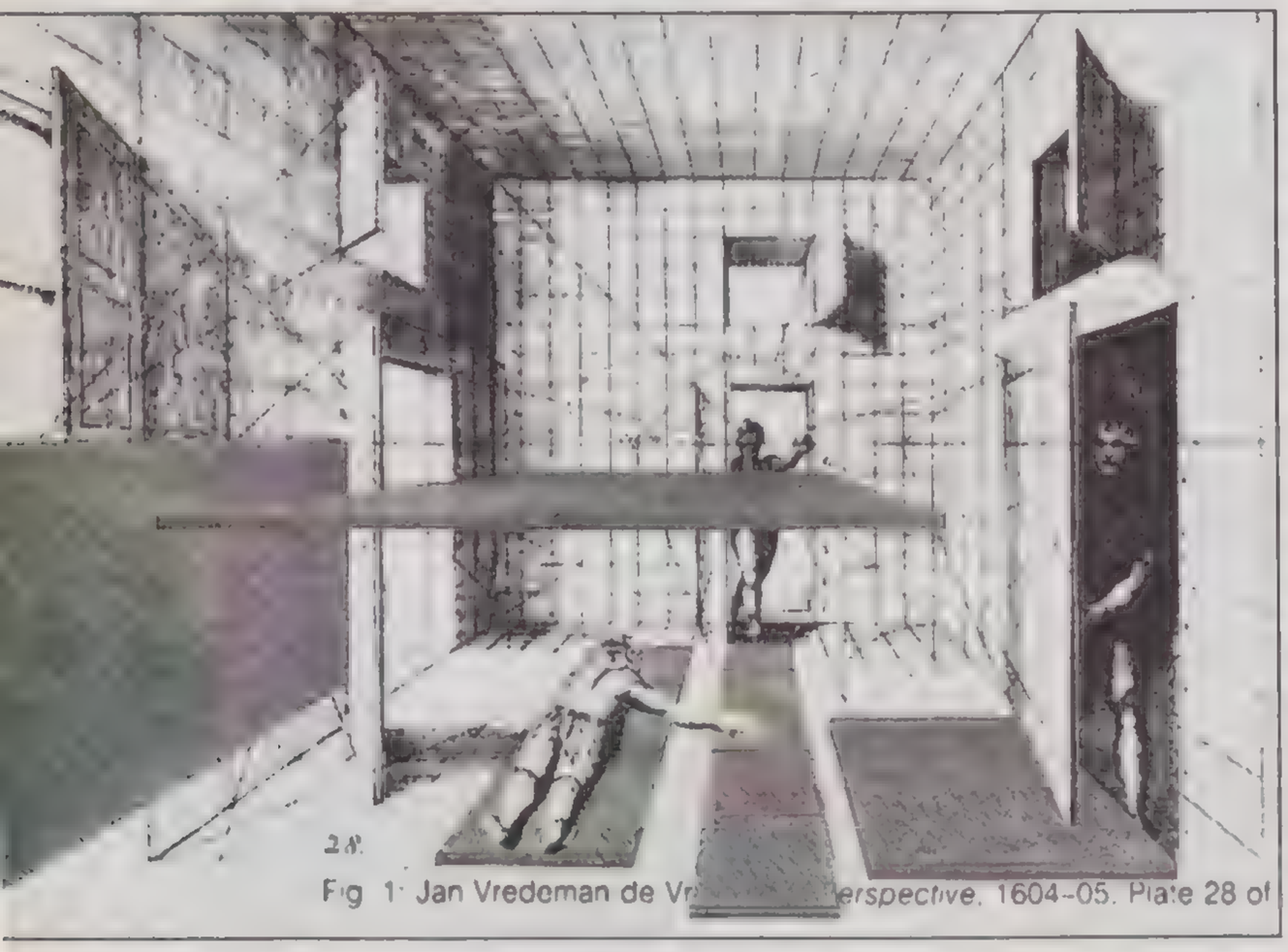

Fig 1: Jan Vredeman de Vr[illegible]erspective, 1604–05. Plate 28 of

Aerial landscape view, *top*, inspired Charles Gwathmey's rug, 5′x7′, $5350. Sketch, *right*, shows a modular rug system by architects Henry Smith-Miller and Laurie Hawkinson. Five different rugs, different textures; from $3000. "Leaves," *below right*, by Alan Buchsbaum, is based on his own photo; 6′x6′, about $9500. All through designers.

Warp and woof interwoven with wile and wit

(Continued from page 594) developing different textures for important office installations and, in the 1960s, with well-known decorators, such as Parish-Hadley and William Pahlman, on custom carpeting for residential interiors.

Roger McDonald, V'Soske's design director, said, "We have chronicled the periods of time with the people who are leaving their mark on a particular age. Each of the architects we have commissioned has particular abilities for stretching the medium." Among the choices are both seasoned architects and tyros, including Michael Graves, Charles Gwathmey, and Alan Buchsbaum. Although the limited-edition architects' rugs could be used as wall hangings, McDonald says, "When an all-natural fiber rug is used and used well, that's when it really starts to look wonderful."

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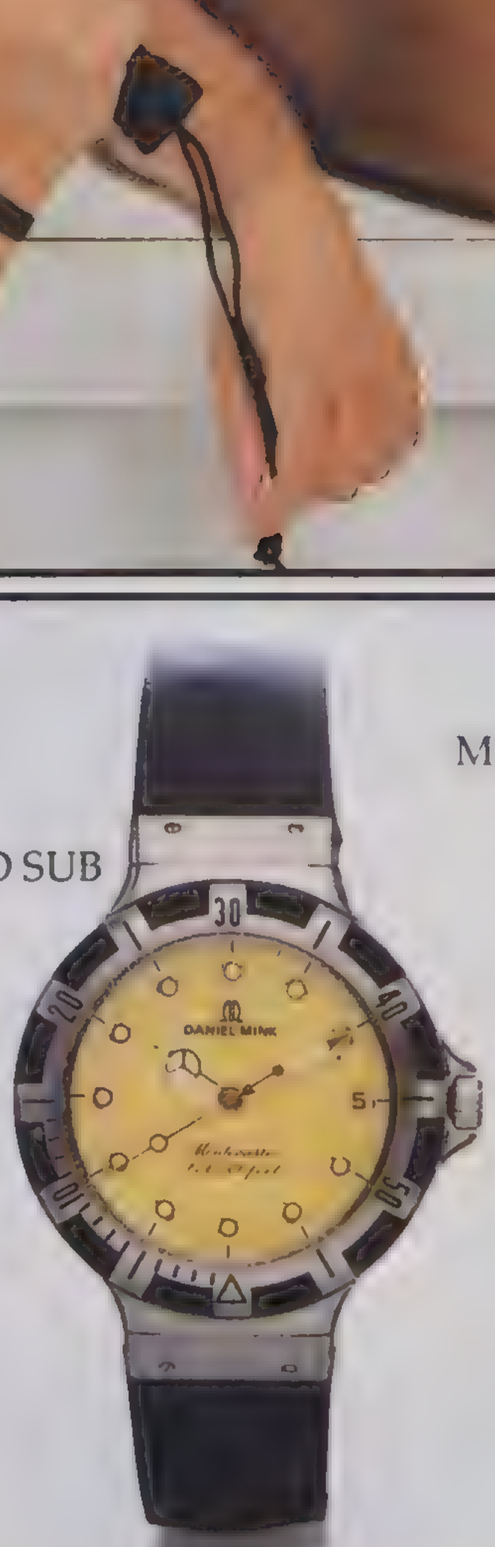


MONTECARLO BEACH

Japanning

Fresh waves of Eastern creativity, new and traditional, excite now

By Barbara Plumb

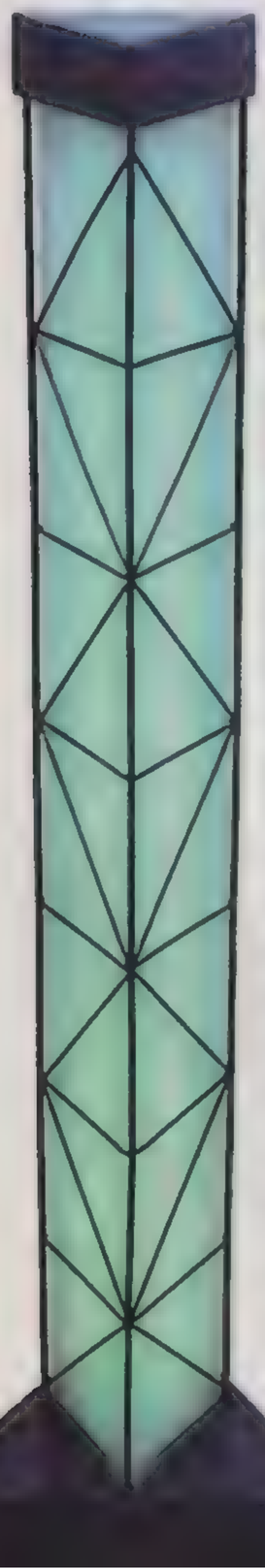
Rei Kawakubo designed her first American boutique, above left, in NYC's SoHo to be as understated as her clothes. Temple screen, left, painted in 1930, is from the oldest standing temple in Japan; $6500, Naga Antiques, Ltd., NYC. Japanese wooden cabinet, above, c. 1880, made as a kitchen chest; $3650, Japan Interiors, NYC.

he heady influence of Japan on the American design scene has been going strong for decades. What is fascinating is that each of the shock waves has been influential in different ways. Frank Lloyd Wright lived in Tokyo from 1916 to 1922 during the construction of his famous Imperial Hotel. While there, he became "enslaved" by Japanese prints "because the prints choose whom they love and there is no salvation but surrender." Subsequently he was inspired by traditional Japanese design elements in his house interiors.

In the 1950s, modern design buffs made pilgrimages to New Hope, Pennsylvania, to buy the organic wooden furniture of George Nakashima, divided their interior spaces with shoji screens, and covered their floors with tatami mats. Concurrently, artist Isamu Noguchi created his beautiful paper lamps that turned light into sculpture. During the 'sixties, Japanese home furnishings stores, like Azuma in New York City, burgeoned with handsome lacquer tableware and blue-and-white china. Next came the 'eighties, and this year Japan will be the focus of Bloomingdale's annual celebration of a culture—from its fashion to furnishings and exquisite food.

"Even though the Japanese are very much influenced by, and are influencing, design in other countries, they will never lose their culture because their tradition is to take on other cultures without ever losing their own," says Canadian architect Arthur Erickson, a frequent visitor and avid fan.

JEAN PAGLIUSO RANDOLPH GRAFF



THE FULL SPECTRUM OF JAPANESE DESIGN FINDS ITS WAY INTO THE MOST SOPHISTICATED AMERICAN INTERIORS

At NYC's Gallery 91, a new showcase for Japanese furniture and industrial design, Shigeru Ban, formerly of Arata Isozaki's studio in Tokyo, displays a lamp, "Keiko," far left, with a fiberglass column on triangular steel base; 25 inches high, $400. Tiled chair, right, is architect Ryozo Iwashiro's version of traditional Chinese lounge chair. Side shelves hold drinks; $7000.

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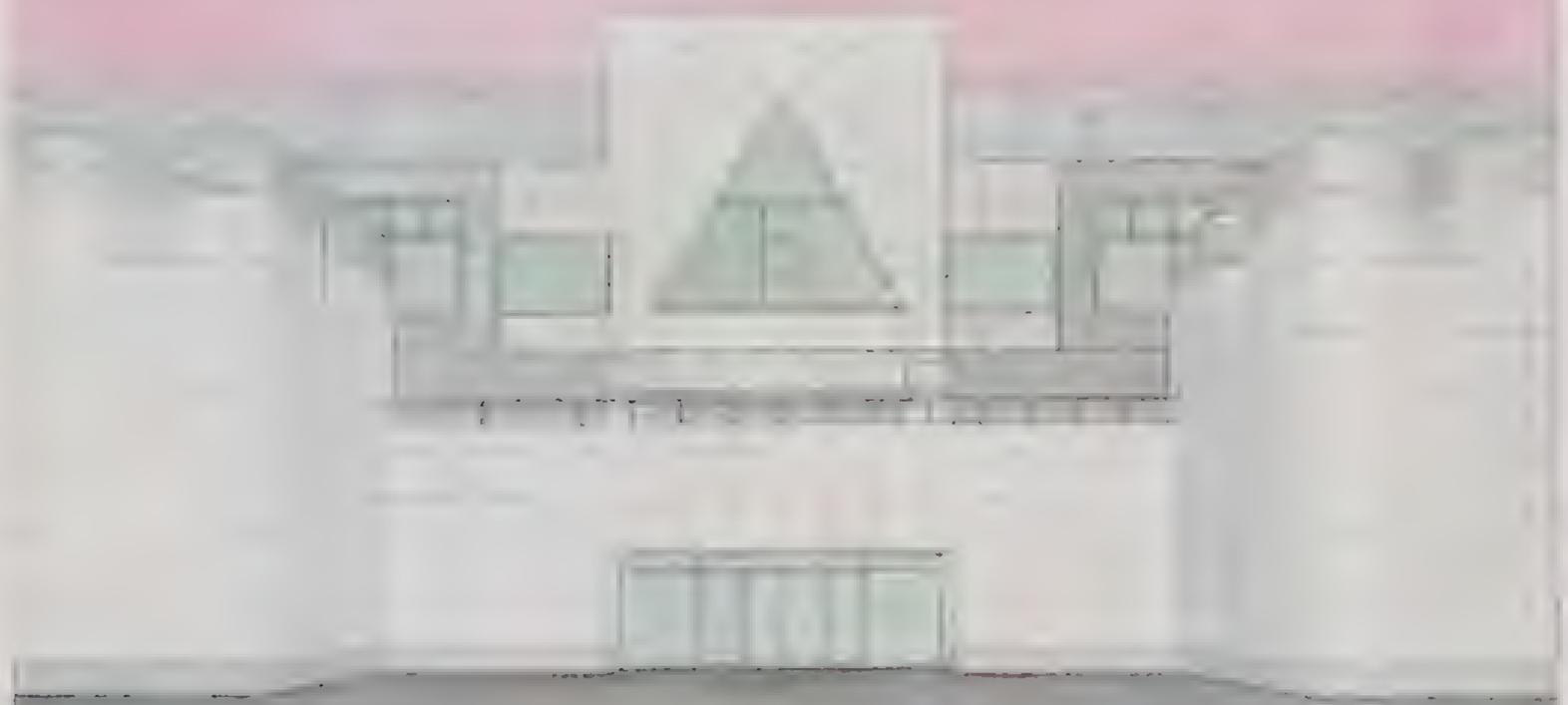
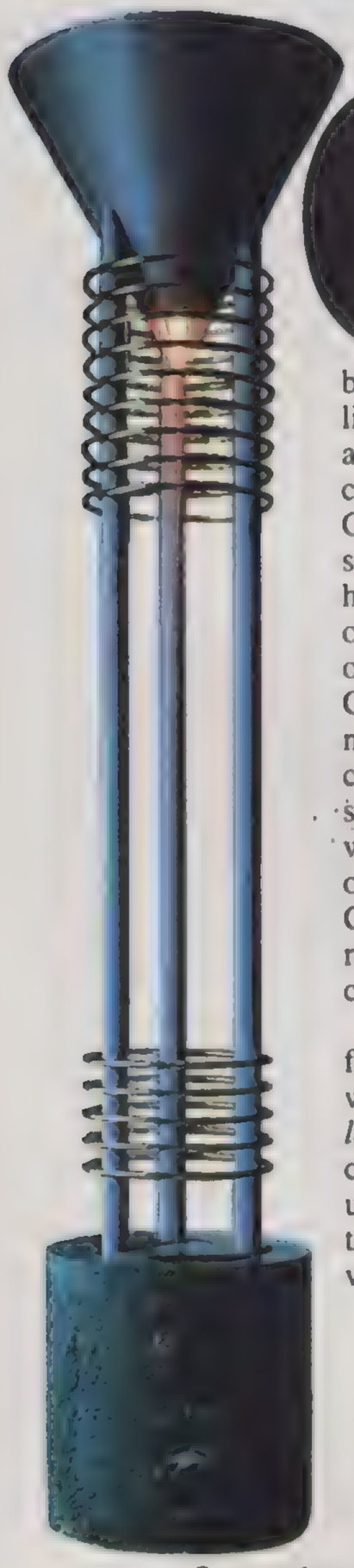
Japan's top architectural export, Arata Isozaki, brings his talent and wit here



Façade of Isozaki's Gunma Prefectural Museum of Fine Arts, Takasaki, Japan



Arata Isozaki, the most famous architect in Japan, is notable for breaking the traditional canons of Japanese design. In addition to his internationally acclaimed buildings, he designs furniture and lighting. Two years ago, he designed a showroom in the Chicago Merchandise Mart for SunarHauserman Company that was such a knockout of sophisticated show-biz fantasy that it helped him get the choice commission of designing Palladium, which will open in late October as New York City's largest and most spectacular nightclub, with one-hundred-foot-high ceilings. To preserve its architectural splendor, he designed it as a structure within a structure, even maintaining the original stage. Meanwhile, on the West Coast, Isozaki's Museum of Contemporary Art in Los Angeles is presently under construction.

Isozaki's furnishings, which are available for sale in America, are as outrageous and witty as his Japanese architectural lighting, *left*, is serious. He gave his "Marilyn Monroe" chair the exact curvature of a Marilyn Monroe pin-up, and it so pleased him that he had a ruler made of the same outline for use in his office by designers when drawing curves.

Arata Isozaki, above, designed "Marilyn Monroe" chair, left, in black lacquer or blond ash; $1750, through designers at SunarHauserman.

Seven-foot-high lamp, above, designed by Isozaki for Tsukuba Civic Center. SunarHauserman showroom, right, in Chicago, has a neon-arched pavilion.

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"charlie?...such a bore!
sports, sports, sports!
barton?...that's
different. he knows
everything about
bonds, tax exempts,
shelters, cd's. i'm
picking his brain.
no, no, no! not
sculptured
nails.
silk wrap!
i'll give you
my lady's
card. lunch? ok,
but keep it simple.
200 calories, tops.
2:30ish?"

RODIER
PARIS

Come September– the lure of city lights and indoor dining

By Barbara Kafka

Lee Bailey, who has the superior shop at Henri Bendel in New York City, full of the best-taste appointments for home and table, is also known as a generous entertainer. His second book, "Lee Bailey's City Food" (Clarkson N. Potter), has sophisticated recipes (what a down-home Southerner has done with a rich culinary heritage when confronted with the contemporary urban bazaar of ingredients from all over the world). His previous book, "Lee Bailey's Country Weekends," was a publishing phenomenon, selling in unexpectedly huge quantities. We expect this one to do just as well. Again, there are scads of splendid color photographs by Joshua Greene. Mr. Bailey's visual style—things of beauty and peasanty strength combined to make private dream corners of casual luxury—matches his informal, innovative recipes. We sigh and hope that by following him carefully our lives can assume his glow. The recipes should give us the courage to experiment, and the photographs inspire us to try varying our table settings.

One of his light lunches has a good soup accompanied by tea sandwiches and lightly gilds that traditional combination of figs and walnuts (see recipe, page 604)—a welcome indication for today's entertaining that something sweet at the end of a meal can be simple, rapid, and fruit.

The tradition Lee Bailey comes from is brought vividly to life in a book by his aunt, "Aunt Freddie's Pantry" (Clarkson N. Potter). Hers was another kind of entertaining, *(Continued on page 604)*

FLIGHTS OF FANCY

When you go to a restaurant and see beets no bigger than a dime, zucchini the size of your little finger, Hawaiian blue prawns—giant freshwater, with azure-shelled claws—Monterey shrimp with their pale-apricot and grainy roe, scallops with their bright-orange roe, and fresh foie gras, you are seeing but a small part of the influence of Flying Foods International, which brings in varieties from around the country and around the world. Now, happily, the company has expanded its services: if you live in NYC and are spending over $100 on their ingredients, you can call for prices and then the goodies will come to your door by refrigerated truck. If you live outside NYC, write for their catalogue. (Contact: Michael Bergen, 43-43 9th Street, Long Island City NY 11101; 212/706-0820.)

A VOLUPTUOUS FORMALITY

As we have pointed out before, formality is on the way back. It is a pleasure to show you a table that has always maintained its elegance, that of Suzie Frankfurt, a notable decorator in New York City, much given to a Syrie Maugham type of white-on-white palette for her table—a mix of white flowers on a splendid inherited white Venetian damask cloth with silver Lurex thread. It works because it is enriched by the most elegant, antique voluptuousness—Georgian silver flatware and candlesticks, Sèvres plates from Ms. Frankfurt's mother. We may not all have such glories; but, by haunting auction houses and thrift shops and ignoring inappropriate initials (after all, who is to say there wasn't a great aunt with appropriate ones—an easier trick than adopting faces in other people's portraits), we can acquire a stock for the gilding of our table. Take a note from this hostess and group a variety of all-white flowers on a crisp white cloth in the center of the table. In such a world, the simplest food can look festive.

Recipes from Lee Bailey's City Food, reprinted by permission of Clarkson N. Potter, Inc. © 1984 by Lee Bailey, photographs © 1984 by Joshua Greene. Photo, *right*: JEFF McNAMARA

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(Continued from page 602)

one where the whole family and all their friends were welcome. The larder had to be stocked with pickles and conserves, relishes and preserves to make it all possible. A lesson for today's hostesses, even if they don't make their own. Careful shopping expeditions for the best of store-bought condiments will permit the gussying up of a simple roast to star status.

Here is a recipe Lee Bailey has done especially for Vogue, a variation on summer pudding, and his good and simple way of using the figs and nuts of fall.

STRAWBERRY COTTAGE PUDDING (Summer Pudding)

six to eight servings

3 pounds strawberries, washed, hulled, and cut in half
1 cup sugar
Thin-sliced raisin bread
Whipped cream
Bourbon

Place prepared fruit and sugar in a saucepan and slowly heat to dissolve sugar. Stir occasionally. You are not really trying to cook the strawberries but to get the sugar liquid.

Oil sides of a 1½- to 2-quart mold. Trim crusts from bread and cut each piece into halves (horizontally). Line sides of mold with these slices, pressing them closely together. Pour berries (including juice) into mold. Cover top with additional trimmed bread, making sure you leave no gaps. Place a plate that just fits inside mold over this with a weight on top and refrigerate. Leave overnight.

Serve with unsweetened whipped cream and bourbon. I like lots of bourbon in mine.

N.B.: To serve a pudding unmolded, you must also line the bottom (after it has been greased) of the mold with bread, so that when the pudding is inverted it will have a top. In the case of a mixture of berries with stronger flavor, this is fine. I have found with strawberries, however, their flavor is so subtle that too much bread can be overpowering—so I don't line the bottom. After all, you don't want it to taste like a strawberry sandwich.

FIGS, DATES, AND WALNUTS WITH SHERRIED WHIPPED CREAM

six servings

1 pint heavy cream
¼ cup sugar (or more to taste)
1½ to 2 cups fresh figs, stemmed and cut in half
½ cup pitted dates, separated into halves
4 tablespoons Spanish cream sherry
1 cup coarsely chopped walnuts

Whip cream and stir in sugar. Refrigerate. Combine figs and dates with 2 tablespoons sherry just before you sit down to dine, and let marinate.

To serve: Mix walnuts with marinated figs and dates. Stir remaining sherry into whipped cream. Divide fruit/nut mixture among six individual serving bowls and top each with a generous amount of whipped cream.

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Of russets and Rome beauties... in San Francisco, "Stars" is born

By Barbara Kafka

As food and entertaining have become more important to more people so has the collecting of rare cookbooks. I myself am an avid amasser of cookbooks—about three thousand at the latest attempt at sorting and piling. Of course, mine are not uniformly financially valuable, although dear to me. Pennies uselessly in hand, I will attend Sotheby's sale on October 9 and 10 in New York City of the Crahan collection of 1500 cookery books. The price estimates run from $100 to $20,000, and more of them seem to be from $500 to $7000, including a 1498 *Apicius Culinarius* and a 1475 *Platina*. After such rich offerings, we can see why the everyday common sense of Hannah Glasse and Mrs. Beeton fared so well.

Although the awareness of this number of the great books in the past should have intimidated me, I have, nevertheless, just brought out one of my own that I hope you will like. It tells how I cook for my friends while trying to get everything else done and is called *Food for Friends* (Harper & Row). I like the book, which is unlike me; it usually takes me five years to decide that something I have written might be acceptable.

I love to have friends over without too much fuss or forethought. Frankly, with all the different kinds of work I do, it is often seven or seven-thirty at night before I come in the door. Particularly if I've been working with a chef until the last minute perfecting a new recipe, I may have used up my creative juices for the day. I try to set a beautiful table so that people will feel festive. I stick some Champagne or American bubbly in the freezer to chill quickly (if I forget it—as has sometimes happened—there is an explosive mess). Champagne simplifies the drink-serving situation: one kind of glass, no ice, no mixers, and limited time spent on concoctions. I usually turn the oven on high in expectation of making a simple roast that will be ready by the time the guests are seated and then turn to the making of a rapid but sensational first course such as scallops with caviar, saffron, and beurre blanc. All of this rushing tends to make desserts difficult; fruit and cheese usually suffice.

In any case, I'm not much of a one for sweets but apples in the fall bring out an old-fashioned streak in me. The recipe for Maple-Syrup-Baked Rome Beauties from my book is a nostalgic pleasure that can be prepared when you get home and served warm from the oven by the time your guests get to dessert. If you have leftovers, these are equally delicious the day after, served cold (recipe, page 608).

Now, in autumn, we start on the winter-long plethora of apples of all varieties. I like the white-fleshed ones whose crisp tartness oozes juice over my chin when the firm skin is popped by my teeth. I even prefer them for cooking: Greenings, Twenty-Ounces, Macouns, McIntoshes. The professional French chef prefers an apple that I find tasteless, the demure, sweet Golden Delicious. It is relatively juiceless and, *(Continued on page 608)*

Inspired architect and bedazzling chef, Jeremiah Tower in his dream-child of a restaurant (*above*). One of his creations: vivid salad of crisped duck, tiny greens, an unexpected splash of nasturtiums

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A BLENDING OF ART AND MACHINE

(Continued from page 606)

therefore, easy to work with. Pierre Franey in his brilliant new book, *Low-Calorie Gourmet* (Times Books), uses them to great advantage—the dessert probably wouldn't set with a juicier apple—in a crustless apple dessert. In this new book, Pierre combines his technical expertise, his classic training, his sense of what his audience needs and wants and, inspired by the difficulties inherent in his chosen subject, has created brilliant new recipes; for example, Pommes en Gâteau.

MAPLE-SYRUP-BAKED ROME BEAUTIES

six servings

6 Rome Beauty apples
1 tablespoon butter
1 tablespoon dried currants
3 tablespoons chopped walnuts
Grated zest of 1 orange
2 tablespoons orange juice
3 tablespoons lemon juice
¾ cup maple syrup

Core apples, leaving about ½" core on the bottom of each. Remove about 1½" of peel from top of each apple. Butter baking pan well. Place apples so they don't touch each other or the sides of the pan.

Divide currants, walnuts, and orange zest evenly among the apples, filling the cavities with them. Then pour in equal amounts of orange and lemon juices and maple syrup. Place in preheated 375° oven and bake for 1 hour, or till soft. Serve warm.

POMMES EN GÂTEAU

six servings

¾ cup sugar
¼ cup rum
5 Golden Delicious apples, 2 pounds
½ cup raisins
½ teaspoon grated lemon rind
1 tablespoon butter
Raspberry Sauce *(recipe follows)*

Place the sugar, ½ cup water, and rum in a heavy saucepan and mix well. Bring to a boil and cook for about 5 minutes.

Peel, core, and slice apples thinly. There should be about 7 cups.

Add the apples, raisins, and lemon rind to the pan and cook over very low heat for about 45 minutes. The apples should be translucent.

Butter a shallow fluted 3-cup mold. Transfer the apple mixture to it and allow to cool. Refrigerate the mold for at least 3 hours. When ready to serve, warm mold with a hot towel to help release the gâteau. Unmold onto a serving platter and serve with Raspberry Sauce.

Calories per serving: 229

RASPBERRY/KIRSCH SAUCE

1 16-ounce package frozen raspberries
2 tablespoons Kirsch

Purée raspberries with Kirsch, in food processor. Strain and serve hot or cold under ice cream, fruit, or sherbert.

"Stars," anywhere but in California, would be the name of a trendy boutique for the film famous. Today, in San Francisco, it is the chefs who are the stars and one of the brightest of these is Jeremiah Tower, whose new restaurant is the eponymous "Stars" at 150 Redwood (telephone 415-861-7827). As one of the first chefs at Alice Waters's famous Chez Panisse he was largely responsible for setting its style. He still supervises the very good food at The Santa Fe Bar & Grill in Berkeley; but Stars is the dream child and proves that persistence pays.

I first saw the space some five years ago when it was a surly, dirty ex-Italian restaurant. Today, it is a glamorous, elegant space enriched with miles of carefully fashioned mahogany paneling and a slightly 'thirties patterning of a tile floor in shades of beige and green. Great urns from a California potter are flourished with flowers at either end of a massive bar. Elsewhere, we can peer into the temperature-controlled storage to see the extensive wine selection. This comfortable orchestration was crafted in a work room on the premises. Before Jeremiah was a chef, he was a handsome architect. He is still handsome. In Stars, he has been architect and chef.

> Jeremiah Tower's Stars is a glamorous space enriched with miles of mahogany and 'thirties tiled floor

All of San Francisco is turning out to enjoy Jeremiah's dream and some of the best food in America. His salads are a visual glory (see page 606, tiny greens topped with vivid nasturtiums and the crisped skin of duck). His other foods understand tradition and use it as a basis for experimentation. His braised duck is clearly related to cassoulet but is lighter, prettier, and fresher tasting. Here is a new star in San Francisco's culinary sky.

(Continued on page 610)

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FOOD IN VOGUE

(Continued from page 608)

BRAISED DUCK WITH MORELS, FAVA BEANS, AND TOMATO

six servings

6 duck legs and thighs, left whole
2/3 cup carrots, diced
2/3 cup onion, diced
2/3 cup celery, diced
Bouquet garni of bay leaf, thyme, leek, and parsley
1 cup duck stock
1 cup red wine
4 large shallots, finely chopped
5 tablespoons butter
6 ounces morels, stemmed, washed (if morels are unavailable, use whole white mushrooms), cut in half lengthwise
½ tablespoon fresh thyme
1 cup fava beans, shelled, peeled, halved, and parboiled 3 minutes
3 large tomatoes, peeled, seeded, chopped
Salt and pepper to taste

Prick skin of duck legs and thighs in several places with a fork so fat will run. Place them in an ovenproof casserole with carrots, onion, celery, bouquet garni, duck stock, and red wine. Simmer in preheated 300° oven until tender, about 1 hour.

Remove duck; skin and bone it. Strain the cooking liquid into a small saucepan. Degrease and reduce to about 1 cup. Discard cooking vegetables.

In a covered sauté pan, sweat shallots in 1 tablespoon butter over low heat for 5 minutes. Add morels, thyme, and duck meat. Recover and cook 5 more minutes. Pour in reduced duck braising liquid and fava beans. Leaving pan uncovered, raise heat to high. Add tomatoes and remaining butter. Swirl juices together until butter is evenly distributed. Season with salt and pepper to taste and serve.

Judith Hill, the new editor of *Cook's* magazine, deserves an award for the work she has done in translating the work of great French chefs into English. Just recently, she brought us *Michel Guérard's Cuisine for Home Cooks* (William Morrow); and now she, with her husband, has translated the recipes in *The Cuisine of Fredy Girardet* (Morrow). If you want to see that nouvelle cuisine is alive and well, read and cook from these books. You can also go to Toucano in NYC, where Maximin, the extremely talented chef from the Le Chantecler restaurant in the Hotel Negresco in Nice, is currently overseeing the menu with the aid of a young brigade of Frenchmen trained by him. In a survey done by *Gault Millau*, Maximin was just recently acclaimed the "premier jeune chef de France."

These recipes from his book, *Couleurs, Parfums et Saveurs de Ma Cuisine*, recently published in France by Laffont, will be available amid the vivid tropical foliage of Toucano, and then you can dance the night away at Club A.

I have translated and lightly rearranged the recipes for us Americans.

FRESH SALMON WITH COARSE SALT AND TOMATO-BASIL FONDUE

four servings

1 carrot
1 cucumber
1 turnip
1 celery heart
1 large leek (white part only)
1 fennel bulb
1 zucchini
¼ pound green beans
2 tomatoes
Salt
Pepper
1 cup olive oil
4 leaves fresh basil, chopped
4 salmon fillets, about 6 ounces each
2-3 tablespoons coarse salt

Peel the carrot, cucumber, turnip, celery, leek, and fennel. Wash the zucchini well. Cut all vegetables into strips 1¼ x ¼ x ¼ inches. Top and tail green beans and cut into lengths even with other vegetables.

Cook each vegetable separately in boiling salted water. Refresh under cold running water and drain. Place in upper compartment of *couscoussier* and set aside.

Peel tomatoes after plunging into boiling

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water for 10 seconds and then into cold water. Finely dice pulp and place in small saucepan. Salt, pepper, and cover with olive oil and basil. Heat through by setting saucepan on warm part of stove.

Bring water to a boil in bottom portion of *couscoussier*. Salt and pepper salmon fillets and place with vegetables in steam basket. Set over boiling water and cover. Steam 5-6 minutes, turning salmon once.

Arrange salmon and vegetables on serving plates, alternating colors. Serve immediately, accompanied by coarse salt and warmed tomato fondue. The basil-flavored oil, tomato chunks, and coarse salt are added to taste.

SMALL TOMATOES STUFFED WITH GOAT CHEESE

four servings

16 small tomatoes with stems, if possible
1 medium onion, peeled and finely chopped
1 medium zucchini, peeled and chopped
1 eggplant, unpeeled and chopped
1 green pepper, seeded and chopped
1 red pepper, seeded and chopped
½ cup olive oil
1 cup heavy cream
Salt
Freshly ground pepper
10-12 fresh basil leaves, chopped
2 small fresh goat cheeses, well drained
6 tablespoons unsalted butter

Bring a large pot of salted water to a boil. Fill large bowl with ice water. Plunge tomatoes into boiling water. Leave for 10 seconds, remove, and immediately plunge into ice water.

With the tip of a knife, peel skin off tomatoes, being very careful not to remove the stems. Cut out a circle around stem to form a lid. Remove lid. Scoop out seeds and pulp, using your little finger. Do not pierce outer membrane. Turn hollowed tomatoes upside down to drain.

Meanwhile, prepare the filling. Sauté chopped vegetables in olive oil until al dente, or crisp-tender. Set aside. Bring cream to a boil. Add salt and pepper and half the chopped basil. Cook to reduce by half or until thickened. Remove from heat. Crumble the goat cheese into cream. Stir in the vegetables. Refrigerate.

As soon as mixture is cool, salt and pepper insides of tomatoes and stuff them with cheese mixture. Set tomatoes upright in a heavy baking dish. Gently pour in ½ cup water. Bake at preheated 350° oven for 15 minutes. Remove tomatoes and divide them among four plates. Keep warm while making sauce.

Pour the tomato cooking liquid into a small saucepan and bring to boil. Break or cut butter into small pieces and whisk into liquid until melted. Season with salt and pepper to taste. Add the remaining basil. Nap tomatoes with sauce, top with reserved stem ends, and serve immediately. ▽

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THE BEST OF *Wines*

Sipping from the sublime—a remarkable wine tasting of outstanding Bordeaux vintages

By Martin Gersh

Several months ago, Melissa Séré, the diplomatic, brilliant director of the Académie du Vin in New York City, invited me to attend and record one of the most extraordinary wine tastings I had ever heard of: it would feature Châteaux Pétrus and Trotanoy matched in seven outstanding vintages from the past thirty years, plus two more vintages of Pétrus alone. Christian Moueix, managing director since 1970 of Châteaux Pétrus, Trotanoy, and Latour à Pomerol—three estates in Pomerol whose red table wines rank securely among the greatest in Bordeaux—would be coming from France to conduct the tasting.

I agreed to participate on condition that I be given total say in the preparation of the bottles to be sampled, all of them the property of Donald Kurtz, a native of South Carolina who has lived in New York since 1961—appropriately enough, a very great vintage year. Gentle, kindly, articulate, one of the finest storytellers around, Mr. Kurtz owns a collection of young and old classic red wines whose quality and scale is truly awesome. The aggregate cost of duplicating the group of eighteen bottles consumed during the tasting (Pétrus having become the most expensive red Bordeaux) would easily mount to several thousand dollars if they could any longer be assembled, a highly doubtful possibility at best.

I think it might be well to set the stage for the event itself by describing what happened during the hours leading up to it. That morning, Mr. Kurtz and I deposited at the Académie du Vin in midtown the sixteen bottles we had carried from his West Side apartment where they had been carefully placed upright on a large table several days before. We met again at midday, when I began my aeration of the wines. None of the sixteen was ever decanted. For many of the older wines it was simply a matter of preserving what was already there by aerating them for no longer than a few minutes or even less before recorking them.

Mr. Kurtz sampled his Pomerols along with me, and we were both astounded at how marvelous each one came to taste as its aeration process unfolded—which may have inspired him to go out at three o'clock in the afternoon and purchase a Pétrus 1978 and a Trotanoy 1978 from Bernard Fradin's remarkable wine shop, Quality House, nearby. I aerated those younger additions entirely through the two decanter method, afterward returning both wines to their original bottles with the aid of a funnel.

And so it was that by seven o'clock in the evening all seventeen of the tasters had arrived at the Académie du Vin, including Christian Moueix and his exquisite wife, Marie-Laure. M. Moueix, bearded, tall, slim, debonair in manner, is passionate in the expression of his convictions in matters relating to wines. Almost from the first, it became clear that there was a good deal of electricity in the air generated not only by the magnificent wines but by some philosophical differences that manifested themselves between M. Moueix and me concerning the assessment of some recent Bordeaux vintages as well as other questions arising from the tasting itself. As neither Christian Moueix nor I am at all shy in stating our opinions, this unexpected factor added to the excitement of the occasion.

In my account of what followed, I shall include my tasting notes as well as our discussions.

AN EVENING WITH CHÂTEAUX PÉTRUS AND TROTANOY

Shortly after M. Moueix lifted his glass of the double-decanted Château Trotanoy 1978 and examined it carefully, he looked toward me and in the nicest possible way said that he feared that it and Château Pétrus 1978 had both been mechanically aged, and had become somewhat bruised in the process. Judging by their color, he found it hard to believe that they were only five-and-one-half-year-old wines. I replied that my object in aerating the 1978s using the two decanter method had been to bring them to their best current state of drinkability in the shortest possible time, that normal bottle aeration, my preferred method, would have required many more hours. As I had only received those bottles at three-thirty that afternoon, there had simply not been enough time to do the job that way; and furthermore, I fully believed that my purpose had been achieved. He agreed that this might be so, but added that the whole idea was completely new to him, and quite a shock. Then, a few seconds later, he startled me in turn by stating that he would experiment with his wines in just this way when he returned to France!

Château Trotanoy 1978 This was a splendid and very youthful Trotanoy, genial and civilized in manner, with a subtle and rather understated fruit presence, very substantial body, and high taste tonality. (Aeration: the equivalent of 7¼ hours, achieved through double-decanting.)

Château Pétrus 1978 Surprisingly harmonious, full-bodied, spicy, and concentrated—bold in its thrust, an epic wine in the making. (Aeration: the equivalent of 8½ hours, achieved through double-decanting.)

Château Trotanoy 1975 An imperial red wine—rich, somber, marvelously fruity, of admirable size and middle-to-deep tonality, embellished by a salty-sweet finish. (Aeration: 42 minutes.)

Château Pétrus 1975 From its bouquet, M. Moueix concluded that this bottle had suffered from a bad cork; therefore he was unable to drink it with pleasure. Trying to see it through his eyes, I was still unable to come to that conclusion because from a taste standpoint I found the wine to be powerful, fascinating, rich in fruit, with generous body, perhaps slightly high in its alcohol presence but showing the enormous breeding that is inherent in Pétrus at all times. (Aeration: 45 minutes.)

The relatively short aeration time I gave to both the preceding wines led to an animated exchange about the merits of the 1975 Bordeaux vintage, which M. Moueix initiated by maintaining that it and 1982 are perhaps the two very greatest since 1961. I made no comment about 1982, of which I have had only barrel samples and whose wines I do not intend to evaluate until they are about six years of age. But of 1975, a vintage I have written about extensively and whose wines I drink with some degree of regularity, I stated that they are beautiful to drink now when aerated for periods ranging from three-quarters to one and one-half hours even for the most tannic, "backward" examples; and that in my view they will arrive and maintain themselves at their peak for about the next eight years. I told him that I know of no 1975 red Bordeaux that I am confident will be as good to drink ten years from now as it is today. With that striking generosity of nature that I had earlier observed in him, M. Mouiex said that he had recently read an article published in Belgium that had been highly critical of the 1975 Bordeaux vintage.

Château Trotanoy 1971 Opulent, truly classy, with ample body and a delightfully astringent, slightly sweet finish—a gorgeous wine in all of its aspects. (Aeration: 3 minutes.)

Château Pétrus 1971 Large-scaled, firmly knit, bursting with fruit, this was an outgoing, marvelous wine at the summit of its powers. (Aeration: 5 minutes.)

With regard to the 1971 vintage, M. Moueix finds its wines as utterly captivating as I do, and he said that from a winemaker's point of view he asks no more than to be able to make wines such as these every year. Agreeing with him about the virtues of the 1971s, I went on to say that I had found that in all the good vintages of the 1960s and 1970s the wines invariably have become, with time, absolutely delightful to drink. However, where the overall assessment of any vintage is concerned, the ability of the wines to age for the most extended period of time has always been my primary *(Continued on page 614)*

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BORDEAUX VINTAGES

(Continued from page 612)

basis in rating them. Thus, since 1961 which we both greatly admire, the Bordeaux vintages that I believe have been the best would surely include 1966—perhaps my favorite—followed by 1970 and 1978, whose wines I have just seriously begun to drink during the past six months. And in terms of aging potential, the best 1979s, in most cases, should do appreciably better by several years than the wines of 1971 and 1975.

M. Moueix did not comment upon the 1966 vintage, agreed with me about 1970, and was surprised about 1978 which he had thought just good. Of the 1979s, he felt that some of them were superior to their counterparts in 1978.

Château Trotanoy 1970 A magnificent achievement, possibly the single most gratifying Trotanoy experienced that evening—monumental, lively, with exceptionally dense fruitiness and a long-enduring aftertaste. (Aeration: 1 hour and 5 minutes.)

Château Pétrus 1970 Christian Moueix felt that this was the first time he had ever tasted Pétrus 1970 this well. Indeed, the wine was tremendously flavorsome, heroic in scale, powerful in its thrust, possessing a ravishing sweet finish—quite extraordinary in every way. (Aeration: 1 hour and 5 minutes.)

Château Trotanoy 1967 Once again, a "corky" aroma disturbed M. Moueix, not quite to the same degree as with the Pétrus 1975 but certainly more than it upset me. In spite of this problem, I found Trotanoy 1967 to be unexpectedly vigorous for its age—wonderfully balanced in all its constituents, gracious, of imposing size, holding up well in a vintage that from the start has been consistently and unjustly underrated. (Aeration: less than 1 minute.)

Château Pétrus 1967 One of the great stars of the 1967 vintage along with Châteaux Latour, Montrose, La Mission-Haut-Brion, Haut-Brion, and Cheval Blanc, this Pétrus was cohesive, with important size and excellent fruit density—a very grand masterpiece. (Aeration: 4 minutes.)

Château Trotanoy 1964 The third sad victim of a faulty cork at this tasting but otherwise a wine in an excellent overall state of preservation, with still noteworthy tannin presence and more than a residue of good fruitiness in evidence. (Aeration: 10 minutes.)

Château Pétrus 1964 Displaying extraordinary vitality, prodigious size, and dazzling personality, one of the most exciting and provocative Pétruses I have ever known—but alas, never a personal favorite of M. Moueix's! (Aeration: 3 minutes.)

Château Trotanoy 1961 Robust, amazingly complex, wonderfully fruity, silken-textured, exhibiting a totally satisfying synthesis of all its taste components, this was a rare jewel. (Aeration: 10 minutes.)

Château Pétrus 1961 Beautifully structured, perfectly balanced, supremely elegant, rich in fruit, perhaps the quintessential Pétrus—if that be possible in the case of a wine that habitually operates on the level of greatness this one achieves year after year. (Aeration: 7 minutes.)

Château Trotanoy 1959 and Château Pétrus 1959 Top-flight Burgundies which abound in spectacular sweet finishes have absolutely nothing on this miraculous pair that entranced us all with their grandeur, sweetness, and strikingly brilliant taste characteristics. Both wines were still at a point in their life cycle where, as yet, no deterioration had taken place. (Aeration: Trotanoy, 1 minute; Pétrus, 6 minutes.)

Château Pétrus 1955 In pristine condition, moderately large-bodied, with a fine, rather delicate fruit constituent that had coalesced into a divine nectar-like taste—as complete and utterly splendid a wine for its age as one could ever hope to encounter. (Aeration: 1 minute.)

Château Pétrus 1953 Though in general still favorably disposed toward his Pétrus 1953, M. Moueix modestly felt that perhaps some small slippage had occurred here—a view to which I took polite but firm exception because I believed that with its startling fruit aspect completely intact plus its overall finesse and exceedingly long-lingering second taste, we fortunately had gotten to this bottle just in the nick of time. Either at this point in the evening when the extraordinary older wines were being tasted, or during a long vinification discussion we had on the following day, Christian Moueix observed that just too much wine is being made nowadays by him and by others, and that the current wines simply do not quite measure up to the older ones. (Aeration: less than 1 minute.)

The nature of human greed being what it is, I found myself thinking again and again during this tasting, unquestionably one of the supreme wine experiences of my life, "Wouldn't it be lovely to have just a little more of each of these wines?" ▽

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Travel Now

The Plaza-Athénée hits Manhattan...QE2: $699! ...a must from Michelin

By Richard Alleman

FAIR DEAL

For a fast fling at the Louisiana World's Fair (one of its whimsical water sculptures, pictured *right*), check into the brand-new Hotel Inter-Continental New Orleans. Now through the last day of the Fair—November 11—the Inter-Continental is renting its Angelo Donghia-designed rooms (on a space-available basis) for the unbelievable price of $99 per night . . . single or double occupancy. See page 633 or ask your travel agent for additional details.

first edition flash **A great new guidebook for frequent travelers to Europe: Michelin's *Main Cities Europe*. The first Michelin to be written entirely in English, the new guide covers hotels/restaurants in fifty-four cities in fifteen countries. Helpful on the road, the new Michelin—with international dialing codes, maps, addresses—is also a boon to pre-trip planning. Available at most bookstores.**

HAITIAN HEAVEN

Question: Where have John Gielgud, Mick Jagger, Lady Antonia Pinter, Rex Reed, Ali MacGraw, Michael York been known to get away from it all? Answer: The Grand Hotel Oloffson, *left*, a glorious gingerbread mansion in Port-au-Prince, Haiti, that is straight out of Graham Greene—who, by the way, also stayed there.

This season, for the first time, the Oloffson is part of a new one-week Haiti holiday that provides four days at this classic Caribbean hotel, plus three days on the beach at Haiti's low-key Kyona Beach Club. The package—from Caribbean Holidays of New York City through December 15—costs under $500, includes room, breakfasts, dinners, air fare between NYC and Haiti. See travel agent or see page 633.

grand opening

This month in Manhattan, all eyes are on the debut of the city's newest hotel—the Plaza-Athénée. A sister to the renowned Plaza-Athénée on the Avenue Montaigne in Paris, NYC's version of this lavish landmark is at 37 East 64th Street and will have 160 rooms and suites—sumptuously appointed with Directoire-style furniture, Zumsteg fabrics, Navan carpets. Star decorator Valerian Rybar has done the public areas—including the small (twenty tables) dining room, above. A European-trained staff will include some of America's best concierges—all members of the prestigious international professional organization known as the "Clef d'Or."

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Think snow!

Had enough of summer already? It's not too soon to start thinking about that most idyllic of winter escapades: a ski holiday in Europe. A good man to know about: Steve Lohr—who has made a career of putting U.S. skiers into some of the poshest ski places in Switzerland, France, Italy, and Austria. Just off the presses: Lohr's forty-four-page brochure—gives the low-down on his tried-and-true holidays as well as new programs such as a luxurious two-week package that combines city stays in Vienna and Salzburg with downhill days in Innsbruck and Bad Gastein. For "Steve Lohr's Skiworld," call: (212) 751-3250.

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Inverlochy Castle

LUXURY ON THE LOCH— THE GREAT VICTORIAN CASTLE THAT IS SCOTLAND'S MOST ROMANTIC HOTEL

BY MARILYN BERGER

You sit at the large carved-oak table in the hotel's extraordinary dining room, the portraits of someone's ancestors gazing down at you and the last of the late-setting sun disappearing beyond the bay window, turning the lake into a mirror. At that moment, you almost believe you are in the reflection of a dream—for there is something unreal, or at least otherworldly about Inverlochy Castle—and you feel a sudden flicker of fear that, like Brigadoon, this Highland mirage may suddenly disappear, not to return again for another hundred years.

But daylight brings the comforting assurance that the huge, turreted nineteenth-century stone folly-turned-grand hotel that lies beyond masses of rhododendron is indeed set solidly in the hills near Fort William, Scotland. Built in 1863 by one Lord Abinger, Inverlochy was not only his residence but a cherished vacation spot for Queen Victoria, who pronounced it the most "romantic" place she'd ever seen.

Beyond the castle's heavy doors, Michael Leonard personally welcomes each guest to what is more a great country house than a hotel. Mr. Leonard is called the manager, but he is really an amiable host who looks after your comfort and attends to your every wish. As he leads you up the grand wooden staircase to your room, your eye is drawn to the frescoed ceiling of the Great Hall with its cavorting cherubs. The still-bright colors of the painting are testimony to something you notice as you come up the driveway: the absolute purity of the air here.

Purity may be the word you've been groping for, because once you enter this house, the world of competition and pollution—environmental and otherwise—is left behind. Apple-cheeked young men and women—fifty-four of them to serve the total of thirty guests Inverlochy can accommodate—enchant you with their lilting Scottish voices.

Your room at Inverlochy might be number seven—where freshly painted pale-yellow walls complement the yellow flowered chintz covering the king-size bed, the headboard, the chairs in two separate sitting areas, even the upholstered luggage bench. Or you might stay in an enormous suite, with views on three sides—of the rhodo- *(Continued on page 620)*

Fun and games at the castle: basic billiards room

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Victorian high style: Inverlochy's Great Hall with frescoed ceiling

INVERLOCHY CASTLE

(Continued from page 618)

dendron allée, the meadow, and the lake where geese and ducks come to drink. Every room, each with some special pieces of antique furniture, is completely redone at least once every seven years to keep it spotlessly fresh.

Inside the closets of these rooms, there are thick white terry robes, and the one amenity I think every hotel room should have but almost never does—a hair dryer. Our suite had a spacious bathroom with walls of Victorian-design tile, a heated towel rack that was filled with fresh king-size towels twice every day, and a view of the lake from the bath. A bathroom in another suite even has a fireplace.

Should you want to linger in your room, breakfast will be brought to you, your *cafe-au-lait* cup large as a bowl, the china patterned in Victorian violets. There are fresh-squeezed orange juice, porridge, eggs, sausage, bacon, coffee, buttery Danish pastries. But if it's kippers you're wanting, you have to go to the dining room.

Inverlochy—the name means "at the mouth of Loch Lochy"—has been operating as a hotel only since 1969, and it was named Britain's hotel of the year by Egon Ronay almost immediately. Joseph Hobbs, the father-in-law of the current owner, bought the castle in 1944 when he saw its high-ceilinged rooms and thought it might be a perfect place for a distillery. Much of the grandeur the castle had known when it was the residence of Lord Abinger had disappeared under the hobnail boots of the RAF pilots who were billeted there during World War II. After the war, Mr. Hobbs, a Canadian who had been active in the British war effort, took a second look at his purchase; and with the addition of fine old furniture and paintings and the refurbishing of an original chandelier, this man's castle became his home.

> Inverlochy Castle was a cherished vacation spot for Queen Victoria —who pronounced it the most romantic place she'd ever seen

In the late 'sixties, Hobbs's heirs realized they could no longer afford to keep Inverlochy and its 550 acres unless it could be made to pay for itself. The task of transforming the castle into one of the world's great hotels fell to Grete Hobbs, the elegant and pretty daughter of a Danish banker who had married into the family in 1950. She had no background in the inn business, but she had considerable experience in running a fine country house—and that is what seems to make the difference. She even sleeps in each of the guest rooms to make sure they are comfortable. When I told her how much we liked our suite, she said she was about to redecorate it. "The draperies don't close properly," she said. "I can't sleep when light comes into the room; I don't suppose my guests can either."

Ailsa Cummings, who's been with the Hobbs family for years, presides over the public rooms—not with a sceptre but with a vacuum cleaner. Every inch of every chair is vacuumed every day. Mary Shaw, the family cook, took over the kitchen, became a legend in England, and was decorated by the Queen.

When it came time for Mrs. Shaw to retire, Mrs. Hobbs called Michel Bourdin of The Connaught in London to ask whether he might recommend a chef from the many he had trained. "He was pessimistic," reports Mrs. Hobbs. "He didn't seem to know anyone who would want to go all the way to Scotland." Some time later, however, she said she received a letter from François Huguet, a protégé of Bourdin's who had been cooking since he was fourteen. Huguet, now thirty years old, lives on the grounds in a white cottage. He tramps the hillsides and finds *girolles* and *cèpes*. "Nobody every bothered to pick them up," he says.

Huguet harvests wild spearmint and nettles (which he makes into soup), rose hips for game, and squat lobster, similar to crayfish, that live along the shores of the lochs. Naturally there is Scottish *(Continued on page 622)*

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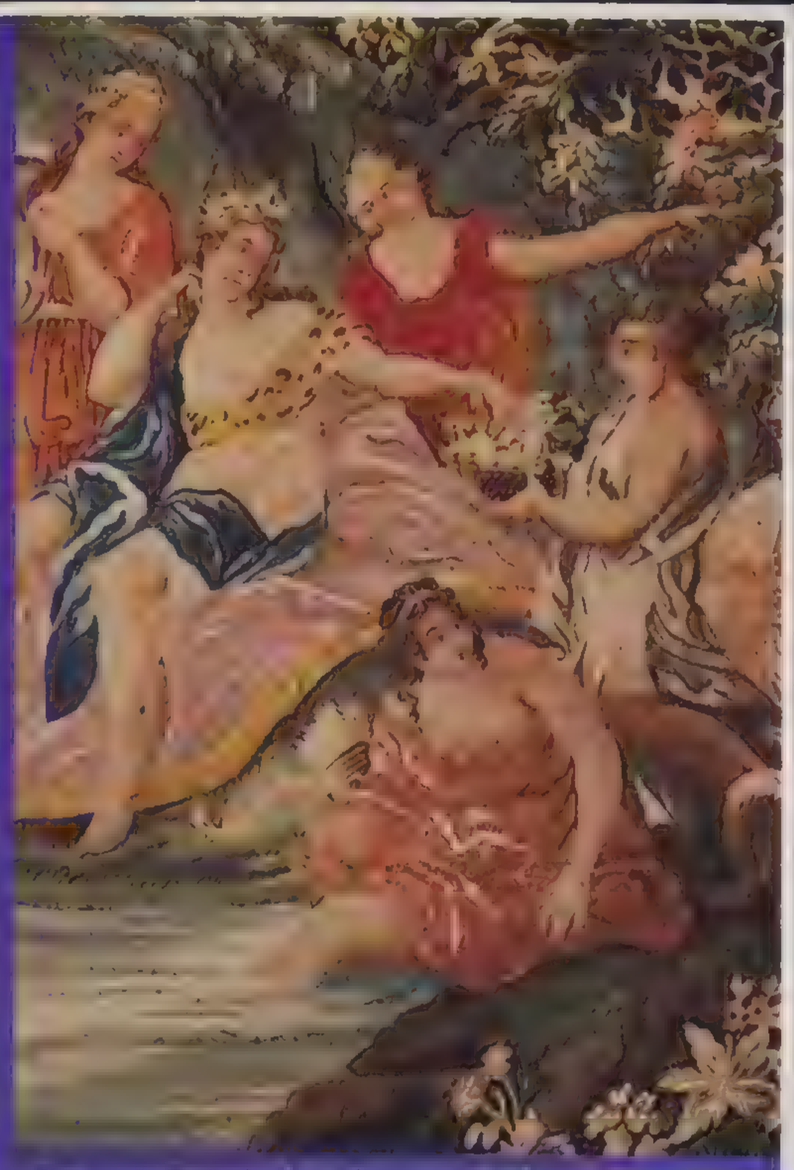

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INVERLOCHY CASTLE

(Continued from page 620)

salmon, smoked to a rare silkiness, or cured as *gravlaks* and served with the best dill-mustard sauce I've ever had. "I use as much as I can of local produce," Huguet says proudly. In addition, the walled garden of the castle provides thirty different kinds of herbs and vegetables, ten different kinds of fruits from its espaliered fruit trees.

But for its beef, the hotel goes to the Black Isle on the east coast of Scotland—"the grass is sweeter there," manager Michael Leonard observes. Cheese is purchased from a supplier in Glasgow and brought to Inverlochy to ripen—a perfect *réblochon*, an excellent *bleu de Bresse*, an unusually tasty Muenster, and, of course, a Stilton served with fine port and home-baked oatmeal biscuits or walnut bread. The wine list, like the castle itself, is huge and luxurious.

We arrived at Inverlochy late on a Friday evening, past the dinner hour—but we were not sent to bed hungry. In the small dining room—where Queen Victoria dined with her ladies-in-waiting while the gentlemen ate in the larger dining room—there were cold Loch Linnhe prawns or asparagus mousse with garden herb butter. Then came parsley soup with a quail's egg. For the main course, I tried the poached salmon and my husband chose the escallopines of milk-fed lamb. Even at that late hour, we were offered an orange soufflé, which is supposed to be ordered in advance. Coffee and brandy are served in the drawing room along with cigars. I was delighted that guests at the castle are asked not to smoke in the dining room.

One dresses for dinner at Inverlochy, but that does not necessarily mean a dinner jacket—my husband wore a suit and I was comfortable in a dress I might wear to a good restaurant. Among the guests are wealthy Britons, who leave their own great country homes to stay here; Texans, New Yorkers, occasional counts from the Continent, lords and ladies—none of them comes here to show off her dresses or her jewels. One guest who has been here several times—Lord Sieff, head of Marks and Spencer—loves to tell the story of the time he was asked whether everything was satisfactory. "Oh, wonderful," he said, "but the lettuce..." Manager Michael Leonard allowed as to how they were having trouble finding good lettuce. "We have it in our shop in Glasgow," Lord Sieff told him. Mr. Leonard immediately dispatched a Daimler to drive the five-hour round trip to Glasgow to get the lettuce.

You can have that same Daimler pick you up at the Glasgow airport (a quick shuttle flight from Heathrow), unless you prefer to charter a helicopter that can land on Inverlochy's lawn, allowing you to step from the twentieth century directly into the grandeur of the nineteenth. Or you might rent a car and drive yourself up through the breathtaking Scottish countryside dotted with newborn lambs gamboling among the gorse bushes I remember from *Winnie-the-Pooh*.

> Apple-cheeked young men and women
> —fifty-four of them to serve
> the thirty guests that Inverlochy
> can accommodate—enchant you
> with their lilting Scottish voices

A small detour will allow a refreshing ferry ride from Gourock to Dunoon. On the trip north, you will pass through the Argyll Forest to Loch Fyne and then to Inverary Castle. From there, as you head for Inverlochy, you pass the aptly named Loch Awe with its lovely islands, circle north through towns with the lilting names of Tyndrum and Ballachulish,

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SEBASTIAN

Drawing room at Inverlochy: sumptuous setting for after-dinner coffee, brandy

and finally, into the dramatic landscape of Glencoe with its snow-covered mountains and spectacular waterfalls.

Once based at Inverlochy, you might choose, as we did, to drive to Inverness, taking the less-traveled road along the east coast of Loch Ness, with its wild, unspoiled terrain and its precipitous drop to the shore. (The advantage of this route is that it also gets you to Pringle's woolen mills where cashmere and shetland sweaters and sports coats are available at very good prices.) Another day trip can take you to the fishing port of Mallaig, forty-two miles away, where you can catch the ferry to the Isle of Skye. Inverlochy is a fine base for touring the West Highlands, but you'll always want to get back to the castle in time for dinner.

Should you want not to stray from Inverlochy—it's a fine place to get away from it all—you can sit, walk, read, or dream in luxury. You also can stretch your muscles on the tennis court, stroll on Queen Victoria's Walk, spend an hour in the billiards room, or ask Mr. Leonard to arrange for golf, fishing, horseback riding, or sailing. If you're feeling particularly energetic, you can take yourself down to the Nevisport Shop in Fort William, outfit yourself with the finest camping gear, and climb Ben Nevis—the highest mountain in Scotland—which dominates the landscape.

Or, you can just sit on the verandah at Inverlochy and try the special reserve Inverlochy Scotch. I almost never drink hard liquor, but—in the interest of science—I couldn't leave without tasting it. It was as smooth and delicious as a fine Bordeaux.

We found that for us, a weekend's stay at Inverlochy Castle was perfect. It's always good to leave wanting just a little bit more. We had unusual good luck. The late-April weather was extraordinary when we got to Scotland—strong sun and temperatures in the sixties every day with cool, dry evenings. Mrs. Hobbs says she would like to extend the season—which now lasts for eight months, starting in mid-March—but, she says, "The weather is against us in winter." Then she remembers that the weather is often against them in summer, too, although she says most people seem to like the Scottish mist and evenings in front of the fire.

Whatever the weather, Inverlochy is worth a major detour. When we got back home, I urged some friends to go. They found the castle was booked for the entire summer, so it's not too early to start making plans for next year. I've been all over the world—China, Japan, Australia, the Middle East, every part of Europe—and it had never occurred to me before to go to Scotland. What a mistake! ▽

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The Seductive South —Charleston

A WRITER—WILDLY IN LOVE WITH THE CITY—SHARES THE SECRETS OF HER PASSION

BY RITA MAE BROWN

I return each year to Charleston like a Japanese returning to the grave of her ancestors. It isn't just the city's enchanting combination of restrained architecture, fine antiques, and distinctive cuisine that brings me back. It's Charleston's faint whiff of irony, of decadence, of covert passions that intoxicates the writer in me. Or as we say down South: Charleston is magnolia upstairs and skunk cabbage downstairs. This delicious juxtaposition of high and low behavior gives every encounter here a double meaning.

Initially, Old Charleston seduces all who see her. Standing at the corner of Meeting and Broad Streets, I listen to the island women sing spirituals as they weave their straw baskets. The eight bells of St. Michael's, installed in 1764, ring, keeping time for the city as well as providing counterpoint to the rich voices harmonizing at the doorstep of the church. Nearby, along the Battery (the raised promenade at the tip of the city), the gentle lap of the waters draws my attention out to Fort Sumter, where it all began on April 12, 1861. If I wish a refuge from remembered violence, I sometimes sneak on tiptoe through the rear of the Miles Brewton house at 27 King Street where I'm sure I've left both the twentieth and the nineteenth centuries for the saner, gentler early 1700s.

Seventy-three pre-Revolutionary buildings survive in Charleston, giving the town its architectural base. Many of these were frequented by sea captains and pirates who gave the town some of its genetic base. Beneath the smile of the most respectable Charlestonian, there's often a hint of a buccaneer grin. Pirates gave way to rice planters, whose wealth increased throughout the eighteenth century and peaked in the early nineteenth century. Houses became grander but never gaudy. That so many antebellum structures stand is a miracle considering that Charleston has suffered fire, earthquake, hurricanes, bombardment from the sea, and two enemy occupations. The Yankees did not withdraw until 1877, their revenge for the firing upon Fort Sumter, no doubt. Despite these hazards, or perhaps because of them, the city flourished. The residents overcame every adversity and can't resist bragging on themselves. Their beautiful gardens with azaleas bright as neon encourage whispers, secrets, and forbidden kisses. Sweet bay and hyacinth fill the air with heavy fragrances. If you want someone to fall in love with you, take him to Charleston. If the magic of the city doesn't move him, dump him. He isn't worth knowing.

Although I have been to this city enough times to qualify as a temporary resident, I always like to start each visit at the Exchange Building where Broad *(Continued page 626)*

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CHARLESTON

(Continued from page 624)

Street hits East Bay Street. If I'm with friends, I always insist they see *Dear Charleston*, a film made by the Charleston Film Association, shown daily at the Exchange Building. The fact that this informative but irreverent film is made available to tourists says something about the supreme confidence Charlestonians have in themselves: they aren't afraid to laugh at their peculiarities. You'll laugh, too, as you witness some of Charleston's "better" citizens display their eccentric combination of supreme snobbery and abysmal ignorance of the rest of the world. Fortunately, most citizens are ecumenical and kind, but a few have not yet been alerted to the fact that there is life west of the Mississippi and that millions of Americans don't know a thing about St. Cecilia's Ball—Old Charleston's major social event—nor do they care.

From the Exchange Building, I head south along the East Battery. This short magical route passes some of the most beautiful houses in the United States. Walking along the Battery and White Point Gardens never fails to amuse me because everyone else is walking there as well—and everybody talks to everybody. It is impossible to avoid conversation in this city. If I double back up Meeting Street, I can explore twisting alleys—one is even named Zigzag Alley; or I may blunder onto Rainbow Row and 89-91 Church Street—the model for the fictional Catfish Row in DuBose Heyward's *Porgy*.

If I get tired of hoofing it, I can pick up a buggy ride at The Market Place. You can pick up a lot else as well since this is a functioning open-air market, jammed with ruby tomatoes, glistening corn, and lots of knickknacks.

Graveyards, especially the one at St. Philip's Church, are gold mines for me. I can't resist any graveyard, really, but this one is a jewel. John C. Calhoun's tomb is there plus a few graves that are laid out like little cradles and are full of flowers. I adore such places because I find wonderful names in them for characters in my novels. What I do is use a first name from one tombstone and a last name from another. Otherwise, I might be sued for using a real (dead but real) person's name. Then, too, there is romance in observing the physical collection of these spent lives; silent reminders that once the roses bloomed for them, passions burned, and tragedies struck. They got through it as best they could, and so these stone markers really serve to encourage the living.

Gossip Central in Charleston is the Courtyard Tea Room located in the Confederate Home. This was founded for the widows and kin of soldiers killed in the War Between the States. During Charleston's garden tours, usually the first two weeks of April, the ladies of the Home offer a lunch. I sat at a table on the rickety front porch and heard *all* while enjoying she-crab soup, sandwiches, a Coca-Cola, some zingy pickle relish, and a sinful dessert. This put me out $3.20. Of course, I had to wear sunglasses because the glare from all that blue hair was fierce.

If your interests run to more notorious pursuits, hit the No Name Bar on the Vendue Range. Wags call it the No Shame. You can let your hair down and everything else as well, if you dare. Not that anyone is rude or crude, but people are not here for discussions of nuclear policy. I don't know when I have been the subject of such avid male attention, so don't set foot in this place if you aren't ready for lots of chat and fiery flirtation. Then there's the Garden and Gun Club, which at midnight every Saturday turns into everybody's after-hours bar. For those of you with adventurous tastes, try Connections: it's beyond punk, beyond gay, and very Charleston at her vampy worst (or best).

I stay at The Planters Inn, which fortifies me for my nighttime excursions into high/low Charleston. The rooms are spacious and well appointed. The location is perfect, and the staff snaps to attention at your every wish. They also discreetly ignore your nights of ruinous pleasure as long as you are polite and quiet under their

Street scene in Old Charleston: women sing spirituals as they weave straw baskets

PETER BENEY

roof—but then, that's the Southern Creed: do what you will but maintain impeccable manners while you do it. The lobby of The Planters Inn is especially inviting with its walls the color of a cerise rhododendron. If you wear a deep sensual blue and sit here, the effect will be dazzling.

Dazzling is also the only word to describe The Citadel. Brilliant white buildings surround a large emerald quad. I like to sit under a tree and watch the cadets drill, a military ballet.

Watching other people work hard gives me an appetite, and Charleston endures an embarrassment of riches when it comes to restaurants. Silks—the restaurant at The Planters Inn—manages to combine *nouvelle cuisine* with traditional Low Country cooking. I devour a sensational shrimp (with mango and lime) salad while awaiting my entrée, a rack of lamb with minted mustard. The dessert is death by chocolate. If rich layers of darkest chocolate don't send you into a transport deeper than Swami Muktananda's meditations, a bottle of Louis Roederer Cristal will. I must confess I judge all restaurants by their Champagne lists; and if they don't have Cristal, I can't take them seriously.

If you climb down from Silks's heights, there are other good places to eat in Charleston. Henry's is still fun after all these years, still defiantly not chic. Ferante's does wonderful things with red meats and R.B.'s over in Mt. Pleasant is plain, a trifle raucous, but serves good seafood. Since everyone in Charleston considers

Front-porch fantasy: Charleston mansion with classic Greek-Revival columned entrance and elaborate wrought-iron grille

herself/ himself an expert on food, you can ask about and get reliable information.

Food may be your passion—gardens are mine. Middleton Place on Route 61, across the Ashley River about fifteen miles from downtown Charleston, has gardens of world-class beauty. People come from Japan, England, Australia to see the sky-blue clematis, coral honeysuckle, hollies, spreading dogwoods, huge crape myrtles—and those plants are the afterthoughts! The formal gardens are lush with azaleas and camellias that are offset by rolling terraces that glide down to mysterious river marshes. These marshes subtly change color with each season and they harbor varied wildlife. Also on the Ashley side of Charleston are Magnolia Gardens and Cypress Gardens. At the latter, the water in the cypress stands is so black it looks like shiny mica.

On the other side of Charleston, across the Cooper River, on 17 North, reposes Boone Hall, one of the great plantations of the South. Polo is played there on Saturday afternoons, usually at 1:00 P.M. with a second match at 3:00 P.M. Sometimes, rock concerts are given on the enormous back lawn. Here, majestic oaks, shrouded with moss, edge the long drive to the columned mansion: a testimony to the highly developed esthetic sense of our ancestors.

Which brings us to "new" Charleston. The area surrounding the city has about three hundred thousand people. Money pours in and development is booming. Charleston proper, under its progressive mayor, Joe Riley, Jr., wisely handles the capital. Whether the outlying areas can be as wise is anybody's guess. Some places, such as Kiawah Island, though developed, manage to retain much of the fabulous natural beauty of the area. If the Low Country lets greed get in the way of good sense, it will be an environmental crime on a par with the destruction of the Los Angeles Basin.

Whatever fears sensitive residents may have for their physical environment, they need have none for their cultural environment. Charleston is in the middle of a literary renaissance. Blanche Boyd rattled the windows with *The Redneck Way of Knowledge*. Harlan Greene followed with *Why We Never Danced the Charleston*, and Josephine Humphreys has just published *Dreams of Sleep*. There's more to come, too. This city seems created for writers as there are emotional histories here that go back three hundred years. Painters and musicians are also discovering what writers have known for decades about Charleston: it is rich in inspiration and that inspiration is often provoked by turmoil.

Speaking of inspiration, The Society for the Preservation of Spirituals is alive and well in late-twentieth-century Charleston—and sometimes gives performances in a downtown theater. Loving spirituals, I try to arrange my visits during a time when they are singing. But if I miss the organized music, there are always those island women down at the doorstep of St. Michael's. There are also Charleston's scores of street singers and players. Lack of contributions from bystanders does not dim their enthusiasm. They play on. ▽

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VOGUE'S View

News flash: fashion video... navy schoolgirl charm... glitter notes for evening...

By André Leon Talley

Romancing the Past

SWEEPING TRAINS, A DRAMATIC DIRECTION

Left: YSL's taffeta evening dress à la Proust. Below center and right: Tina Chow and Annette Reed in Chanel's navy gown with train

Below: Fanny Ardant in Proust's "Swann in Love"

ANTONIO, BILL CUNNINGHAM, GEORGES PIERRE/SYGMA

Mae West kicked them around a lot, in her sassy scenes, in *I'm No Angel*. And Fanny Ardant, as the Duchess of Guermantes, spends a lot of time sweeping through the first film version of Marcel Proust's masterwork—*Remembrance of Things Past*—in trains.

"It's a new way to stylize the past, taking yesterday to create romantic dressing for today," notes Karl Lagerfeld, who designed a navy dinner dress with train and bustle for Chanel.

He offers this look as a sweeping alternative to the new narrow-line silhouette prominent for formal evening. It can have what Lagerfeld calls a "20th-century train," inspired by the romantic past, without the torture of crinoline and corsets.

A favorite photograph of the late Empress Elizabeth of Austria, and Cocteau's film about her, *The Eagle with Two Heads*, spurred Lagerfeld to design a dress that is currently popular on the New York and Washington DC party-circuit.

"Elizabeth of Austria had the most glamorous style, there was a romance to her great dresses with trains," says Lagerfeld. "I have taken the train into day clothes for the fall couture. I like it as a day tailored look, a redingote in the same mood worn over tight trousers."

Yves Saint Laurent, for his Rive Gauche collection, gave his new steel-grey and grey-green taffeta gown a train. The dress is in keeping with the exuberantly romantic look of many of his favorite fictional heroines.

Charles Ludlam, witty playwright and actor, wears a wool-trained peignoir in his new production: *The Mystery of Irma Vep*, opening at The Ridiculous Theatrical Co., NYC in September. On trains: "It's an art to wear them. They affect manners and the way one behaves. One must appreciate the period quality and romantic mood it reflects."

("View" continued on page 632)

No other voice could describe a Rolex so beautifully.

Kiri Te Kanawa gave her first public singing performance at the age of fifteen to a local ladies' committee in Auckland, New Zealand.

Impressed they may have been, but none of those ladies could have realized they were listening to a girl destined to become one of the finest opera sopranos in the world.

Her appearance fee was then a munificent four dollars.

Today, after hearing her perform the role of Donna Elvira from "Don Giovanni" in Paris, or the Countess from "Le Nozze de Figaro" at Covent Garden, many critics have been moved to describe her voice as priceless.

New York, London, Paris, Milan — wherever this truly international star performs, audiences respond with standing ovations. And a film of "Don Giovanni" starring Kiri as Donna Elvira is another huge success with opera lovers around the world.

"I owe a lot to my basic technique," she says. "My early training and the way in which my voice has developed means I can usually sing my way through colds and sore throats without any problems... in fact, anything short of laryngitis and tonsillitis combined! And, of course, consistency of performance is extremely important.

"That can make or break your reputation."

Given her opinions, it is very gratifying to note Kiri Te Kanawa's choice of wristwatch.

A gold Rolex Oyster Lady-Datejust. "Simply marvelous," she says.

"In all the years I've had the watch it's never gone off key, and it's never been ill. And I know how hard it is to always be 100 percent.

"Every day, wherever I am, I spend at least an hour singing part of a role just to keep my voice at its best. So I can really appreciate the time, skill and effort that goes into something so beautiful and so precise as this watch."

Kiri Te Kanawa and her Rolex Lady-Datejust.

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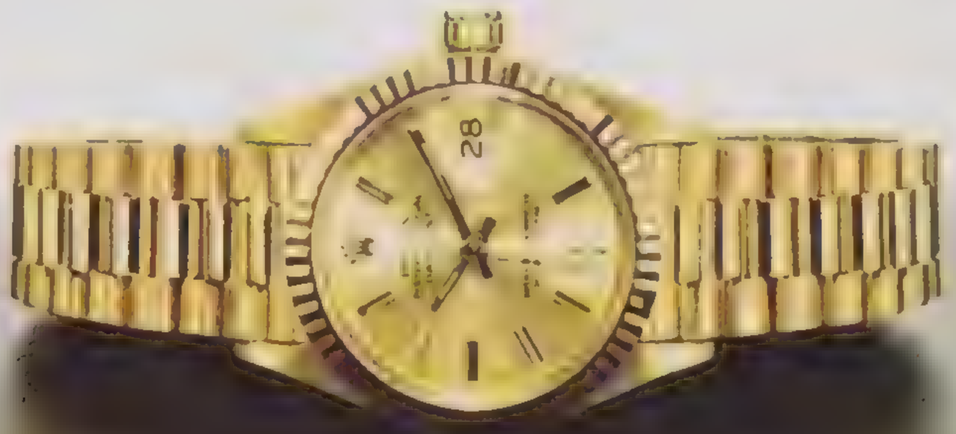

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view

STIRRUPS

Sport style: trousers worn with glamour and ease

They were the sporting-life trousers of English dandies, fops, Regency bucks, Beau Brummell. In Directoire France, "The Incroyables"—a counter-culture club of fashion dandies—wore trousers drastically tight climbing northward towards waistlines ending at armholes.

In the 'fifties, they were ski pants. By the 'sixties, it was an avant-garde bohemian look. This winter, designers have transformed the look into even sleeker lines—the stretch stirrup pant. Azzedine Alaïa, the Tunisian born wizard of body-conscious clothing, has designed versions of stirrups, on and off, for three years. This winter, he sees them worn with everything from mink boleros to wool shirts.

"I find there is an Olympic glamour to the line and proportion. They are ideal for wearing to work, for an active, confident secretary as well as a girl who races to her appointments by day, switches to a sexy shirt by night," says Alaïa. "It's the new city pant," he notes.

New ski pants: from Ellesse in emerald green. Made of stretch wool and polyamide, they have a tweedy look with a stirrup line, instead of nylon shine.

Shoe style: easy flats like Manolo Blahnik's black patent moccasins.

("View" continued on page 634)

Clockwise: Norbury and Osuna Champion's jumpsuit; Cecil Beaton's drawing of "military" stirrups; Swiss Olympic ski pants; Azzedine Alaïa's wool stirrup pants, suede bolero

NEWSWATCH: Classic H. Kauffman & Sons Saddlery Lycra/nylon jodhpurs, from $69.95. The fabric is a four-way stretch knit that comes in six colors. Watch them moving into street style under oversized coats.

MANNY MILLAN/Sports Illustrated. MATS GUSTAVSON, CECIL BEATON, Christie's London

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view

Navy dressing based on traditional parochial-school

Schoolgirl charm

uniforms, an appealing change for easy day fashion

What's new in navy? A schoolgirl innocence in dressing: one new—different—option in a season of tweedy, man-tailored day clothes.

Claude Montana cut navy boldly, but with softness. "It's one of my favorite looks from the streets of France. It also became a major focus in the evolution, the softening of my proportion."

At Chanel, where you always expect classics that have been updated and given a new twist, there is also a lot of navy. Sir Francis Rose, painter and author, once wrote of the Chanel style, "No obvious glamour: just a boyish line, that of the sports field and the English public school," referring to the elegance of her schoolgirl dressing.

This fall, you can find the same easy schoolgirl charm—in accessories—Sherry Vigdor's beret with a black leather band and velvet bow embellished with leather tassels.

Ralph Lauren's prim and proper approach: the navy cashmere sweater dress with a white Peter Pan schoolmarm collar.

Left: Claude Montana's navy suit; above, Chanel, leading the way with the schoolgirl sweater. Upper right: Sherry Vigdor's schoolgirl beret. Right: Ralph Lauren's cashmere sweater dress. Below: Japanese schoolgirls, "New Fashion Japan" by Leonard Koren

NEWSWATCH: The Fun Gallery and *Hip Hop*. The street art craze moves into one of New York's leading galleries for the month of September. Graffiti artists, break dancing, and rap music will be featured in photographs from the new book—*Hip Hop, The Illustrated History of Break Dancing, Rap Music and Graffiti*, by Steven Hager (St. Martin's Press).

RHYTHM WAVES: GOSPEL MUSIC. JEAN-PAUL GAULTIER, WITTY PARIS DESIGNER, WILL OPEN HIS SHOW IN NYC SEPTEMBER 17th, AS IN PARIS, WITH BLACK GOSPEL SINGERS.

NEWSWATCH: Hats off to Jerry Hall. Her idea of luggage—black drum cases from The Rolling Stones Band. She takes two everywhere to carry her two dozen YSL couture hats. "I always travel with my hats. These cases are light, sturdy, rugged."

("View" continued on page 638)

MATS GUSTAVSON, GRITHAULT DES FONTAINES, MAN RAY, LEONARD KOREN from New Fashion Japan published by Kodansha International, © 1984 Hair by Shunji of Suga Salon, NYC, makeup by George Newell

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view

FASHION VIDEO: NORMA KAMALI'S NEWEST HIT

With her first video—a fifteen-minute fashion fantasy—Kamali breaks into a new fashion medium

Norma Kamali, an all-American and spirited designer, has always made her own rules. After more than a decade in the business, her first formal showing anywhere was held in Japan. Instead of runway presentations, she believes in the power of video. For fall, with her video production coordinator Liz Mazurski, she planned for three months, before filming Fall Fantasy. She had special music composed; a special song, "Shoulder Pads," written with original lyrics by Walter Grant; arrangements by Remal Music Design.

Q *Your fall video has a song written just about shoulder pads in T-shirts to evening dresses? Why?*

A Broad shoulders and a lean body reflect an attitude of today for me. The song "Shoulder Pads" just pokes fun at fashion attitudes. We try to maintain a sense of humor about what we do at OMO.

Q *Who is the ideal Kamali woman?*

A No such thing! I allow women the choice of individuality. Individuality in interpretation, there is no ideal woman.

Q *What influences you?*

A Modern musicians, singers, dancers, choreographers, athletes, furniture and technology. I admire successful, ambitious and energetic women who remain feminine in the positive sense of the word; men and women who take *risks.*

Q *What is the future of fashion merchandising via the video framework?*

A We are creating and will create the new silent movies with videos. We are still in the "creepy-crawly" stages.

Q *Should it be considered an entertainment medium?*

A Merchandising fashion should be as entertaining and commercially viable as MTV is.

Q *How essential to your design is the influence of New York City street culture and style?*

A It is very important to me. With the street spirit, I believe I relate to the reality of many women from all walks of life in this contemporary time we live, now.

Q *Where do names of clothes like "Ethel Mertz dress" come from?*

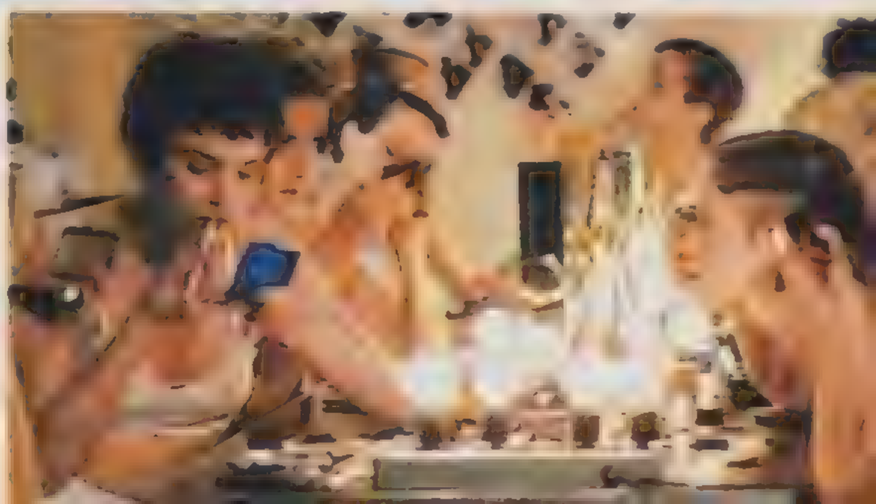
A The last swimwear line was named and dedicated to all the men associated with OMO. Ernie (Kamali's dachshund) is in a collection at least once a year. The door to the building even has an Ernie button implanted in the handle.

Q *Video is used as display in your shop windows at all times?*

A We now do videos each season. We also do videos for each department. It is an important medium for me in communicating with my customer. The videos are mounted in my windows, and we aim to plug the sound of the song "Shoulder Pads" right onto the streets. Stores that sell my clothes will have the videos for viewing across the country.

("View" continued on page 642)

Scenes from the video, top: Kamali's satin lingerie-cum-evening coat and diva hat. Center: Kamali's now classic eight-gore skirt; below, "chorus girls" in Kamali's new lingerie.



NORMAN SAITO Hair and makeup by Tomoko

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Neil Leonard

I. MAGNIN

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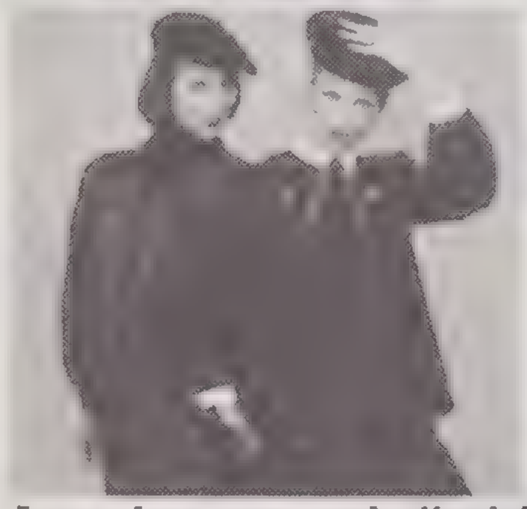

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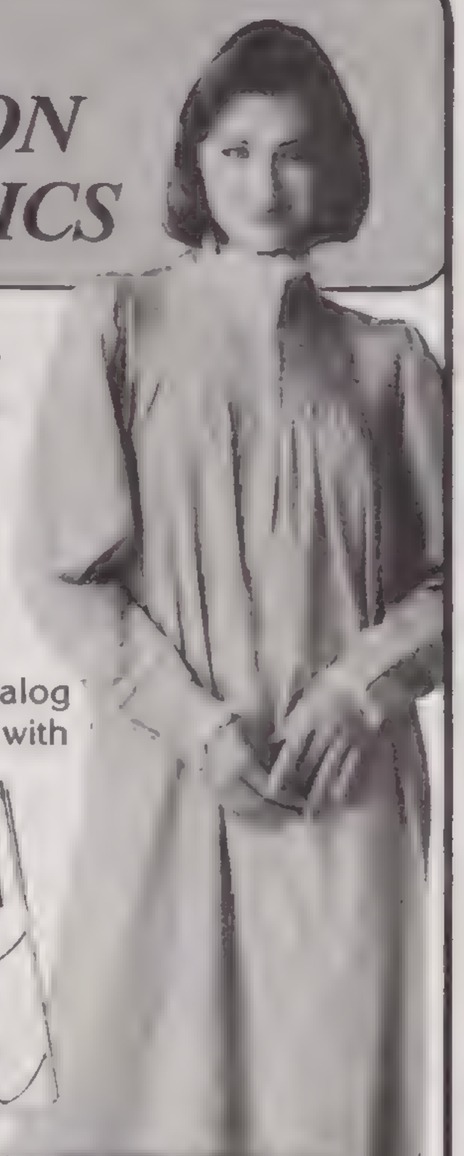

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view

It's a style of ornamentation that puts sparkle and shine into fall's minimal evening clothes. Part of the new relaxed evening choices are sportswear shapes in luxe fab-

RHINESTONE ACCENTS

rics. Part of the luxury—the dazzle. Sometimes it can be as easy as a row of rhinestone buttons—at Oscar de la Renta, on a red silk cardigan that is worn with a long pleated skirt, *below right*. Or it can be just a button or two from Tender Buttons, a NYC boutique with millions of antique and new ornamental buttons; see *near right*.

A glitter note can be an accessory—Saint Laurent's veiled hat, *far right*, which he showed with a tailored leather suit. Or, Sonia Rykiel's latest whimsical word-message turnout: a fiery red cashmere sweater—with "VIP" spelled out amidst scattered glitter dots, *below left*.

Slang Fashion: New silver glitter lace-up sneakers for women by Converse, about $34.99 at Athlete's Foot—to practice Electric Boogie steps!

JEFF McNAMARA, KATHY TODD, FABRIZIO FERRI Hair, Valentin for Jean-Louis David, NYC; makeup, Thibault for Lancôme

NEWSWATCH: Out-scaled winter blossoms at Chanel—Karl Lagerfeld's new black velvet dinner dress for the couture with thirty-three white camellias cut in relief and hand-embroidered by Lesage.

("View" continued on page 646)

Nothing cures my end-of-summer blues like gold.

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14K KARAT GOLD

Karl Lagerfeld

PARIS LONDON NEW YORK

What's up: Best-seller shirts, "riding" looks, charming hats for a city street... new fashion "names" ...designer discoveries

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

People are talking about . . . good news for night: As something of a reaction to fall's abundance of daytime tailoring, designers are emphasizing a real prettiness, now, in clothes for night. That's translating, for the most part, as flirty feminine pieces, movable pieces . . . and they're turning up at almost every price: lace tops in sweatshirt shapes, foulard- or paisley-print dressing gowns (some of the best from men's haberdashers such as Sulka or Milan's Etro), narrow cashmere stirrup pants. If trousers show up for night, they've the charm of the gold lamé glen-plaid pants you find now at Blassport . . . and dressing based on a separate nighttime skirt looks great again: be it a charmeuse or knit cashmere sarong (as Zoran does them) . . . a short black velvet wrap skirt . . . Kamali's longer can-can lace or bias-cut crushed velvet skirt versions. Standout fabrics, consistently, are panne or unpressed velvet, lace, cashmere. You find you want their femininity, body-skimming quality, softness: All, clothes pleasures to be found for night this year.

"Function," now, may be a fashion in itself. At New York's Matsuda boutique, interestingly, the consistent top-seller is a stark white—crisp white—shirt: made for a man, and bought equally by men and women. . . . This may be the year to take up riding; it's the image constantly conjured up this fall: Be that by an inverted-pleat gabardine Calvin Klein riding skirt . . . or a certain fad for twill riding pants. At Anne Klein, there's even a riding skirt fit for a sidesaddle. Ralph Lauren, now, is showing a huntress's full velvet skirt with tweed jackets for day; Perry Ellis has put horses on his new fall sheets and pillowcases. Come December, when The Metropolitan Museum of Art's yearly Costume Institute exhibit opens, it will be *Man and the Horse* (conceivably, including "women and horse," too—and that means elegant riding dresses, tailored habits). The show's sponsor, quite fittingly, is Polo/Ralph Lauren. . . . Along the same lines, bowler hats are making a comeback: in classic black or taupe green, they've real charm when wrapped with veiling: that's how Matsuda showed them. Paris hatmaker Jean-Charles Brosseau is taking "riding" notions to other—quite wonderful—shapes: a herringbone tweed stable boy's cap, a formal fur-felt topper. All are meant to be worn on city streets—not "on saddle."

In a fall jewelry season when there are plenty of pins to be found—more than the sweetheart of Sigma Chi could ever have imagined—some of the most inventive new pins may well be Alex & Lee's (their first) . . . and they're outrageously outsized collages. "Outsized" may be something the size of a jacket breast pocket; a collage, tourmalines put with antique rhinestones, etched metal, glazed paper cutouts. What's interesting—constantly interesting this season—is the color and texture mix: an Alex & Lee "signature" in belts and necklaces . . . . Neon color, it seems, is a bright fashion idea that doesn't fade; and the newest "neons," now, are livening up outdoor gear or lingerie, offering new ways to beat damp weather . . . and an abundance of dark fall tailoring. Fluorescent colors show up in ski suits and padded down jackets; you'll find chartreuse athletic socks, road-worker-orange rain pants. As a somewhat more feminine piece: Sami, now, has fuchsia or glowing purple charmeuse camisoles and teddies, pieces to shine out from under any tailored shirt. Then, to brighten one's mood: neon yellow, orange, chartreuse are the hot colors, now, for tiny cotton T-shirts, bikinis—from a wide variety of lingerie makers.

Fame and fashion, somehow, have always gone easily hand-in-hand . . . and at this moment, seemingly, more and more well-known women are turning their minds to that marriage. Actress/active woman Polly Bergen now has her own line of shoes; Lyn Revson is making handknits; model Christie Brinkley's new swimwear line will arrive at stores in time for the holiday/resort season (with sportswear to follow). Former fashion editor Cathy Tankoos' newly made clothes are silk-lined, hand-piped cashmere knits: dresses for evening, for entertaining in one's home ("I found more invitations were coming in for parties at home," says Cathy Tankoos, "than at restaurants"). A side note: Tankoos—though she now has no time to compete—holds the U.S. record in women's croquet matches.

"Real prettiness, now, in dressing for night: flirty tops, skirts, pants—at every price"

What's up? In a recent poll of Japan-based design students, two designer names emerged as "most respected": they were Kenzo and Issey Miyake. The students—future fashion-makers themselves—also, unsurprisingly, ranked Tokyo now as the fashion capital of the world . . . . Future view: When Perry Ellis America clothes (a division of Levi Strauss and Co.) unveil in stores for spring, watch for the best sort of American-casual warm-weather dressing: That means striped oxford-cloth cropped pants and big shorts, big safari-style vests in twill or cotton sheeting, pullovers and skirts with a look that's comfortable, rugged, big scale. Most of these pieces are intended to sell for about forty to sixty dollars each: for Perry Ellis fans, a bonanza.

—KATHLEEN MADDEN

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WHAT dRESSING IS ALL ABOUT THIS FALL...

THE NEWS, THE DIFFERENCES, THE UNQUALIFIED DELIGHTS IN THE NEW YORK COLLECTIONS

This month, the pieces fall into place. With the New York Collections, the broad outlines of fall/winter fashion that we've been sketching for the last few months are filled in: the i's dotted, the t's crossed. Something else happens as well: prevailing fashion currents are filtered through American sensibilities. The news from American designers is news with a difference, a difference in perspective and attitude—the audience is known: these are clothes designed for American women and the lives we lead. And in a season with a decided sportswear orientation—a season in which a certain freewheeling ease and simplicity and movability of pieces that comes out of classic sportswear dressing applies to every area of dressing—American designers are that much ahead of the game: operating on familiar and well-loved territory. What you'll find in the New York Collections and throughout this issue—the best examples of the season's news.

What really sets the season apart: the strong emphasis on tailoring—something that changes the way clothes look and the way they feel. And this is a good time to establish the fact that tailored clothes are not men's clothes by another name. They are clothes that have a definite line and mood and texture—elements of which have come from the world of men's tailoring.

The key: the shoulder—a bold, definite, squared-off shoulder line sets the standard for the season. It sets up the look of every coat, every jacket and top. Everything falls straight from the shoulder; in the case of a coat, it may fall more amply, but the shoulder is the cornerstone. Tailoring also encompasses a certain sharpness of detail: the fit of a sleeve, the precision of a lapel, the fall of trousers from a proper waistband. The existence of tailoring—with all its implications—is the biggest change in fashion this fall.

Given that as a base, the look of the season starts with a coat. Coats are standouts in every collection: strong-shouldered, amply scaled, and long—or a new, highly versatile 7/8 length—the length of a man's topcoat. The most classically appealing coat shapes have been updated, redefined, and worked in very inviting fabrics: a houndstooth check balmacaan . . . a pinstriped cashmere trench coat . . . a glen plaid topcoat . . . a camel's hair polo coat. They all share a new dash, a built-in sense of ease.

A coat is only the beginning . . . from this new tailoring, from this sportswear framework, there's a very different beat to all of day dressing. And—no question—it's best symbolized by pants dressing; by trousers, specifically. Not simple grey flannels, but trousers in more interesting textures, with a more classic, more thought-out design: belted, pleated, cuffed, with a real waistband, easy but straight legs. The look that captures the essence of the season: trousers worn with a crewneck sweater or collarless blouse neatly tucked in; sometimes with a longer jacket. In the attitude, in the raciness of this kind of dressing, the modernity of fashion for fall.

It almost goes without saying, skirts play a secondary role. But if you are interested in finding a skirt and are interested in news, there are three different shapes to consider: a scissor-wrap or sarong-wrap; a pleated skirt—usually longer, usually with pleats from the hip; and a riding skirt, longer, softer at the hem. There are other skirt "equivalents" that exist side by side with trousers—often in the same fabrics—as alternatives in day dressing. The point is: they do not have the same effect, the same impact as pants this fall; they will not give you the same feeling of change.

There is a whole other world of dressing at night: as ornamental, as decorative as day dressing is tailored. What prevails at night, in addition to this ornamentation, narrowness: a narrowness that's evolved over the past few seasons. Now, it's complete—even sleeves, where there are sleeves, are narrow; nothing is full or billowy.

Something else to know about evenings this fall: all the bases are covered—and covered very well. Meaning: that for every kind of evening—from the smaller, more casual variety to the biggest—there is news of a very appealing nature. For at-home evenings, for example, a way of dressing that slides in from menswear—the whole charming thing of being in a dressing gown, a smoking-jacket kind of robe. And you'll find variations from the tailored lines of a navy robe piped in gold to the all-out luxury of velvet lined in gold lamé checks.

There is, for smaller, less-formal evenings, dressing within the framework of sportswear—easy, movable pieces; simple shapes transformed by fabric/texture shifts. And, interestingly enough, many of them are looks based on a skirt—another change from day. You'll find sweater-and-skirt dressing: a cashmere sweater set in navy with gold beaded edges over a gold-and-navy herringbone skirt . . . or a black cashmere sweater set over a black tulle skirt . . . a black sweater with rhinestone cut-outs over a pleated black skirt, rhinestones at the hem.

For the biggest evenings, the biggest "events," the impact is that of narrowness—narrowness in long, on-the-body dresses. Narrowness often combined with new takes on bareness: beautiful cut-out necklines, cut-in shoulders, cut-low backs; straplessness and one-shoulder bareness—and that can be as bare as a narrow strap of "jewels." And the fabrics are nothing less than sensational: panne velvet with gold lamé, pleated satin dotted with rhinestones, satin with velvet, sequined georgette.

Clearly, this is a season of contrasts. The most obvious: from day to night—from herringbone tweed to silvery panne velvet . . . from the oversized ease of a trench coat to the narrowness of a bias-cut satin dress. But it goes beyond the obvious. In a season of tweeds, suddenly there is a surge of romantic black lace—everything from rhinestone-studded black lace evening gloves to a black lace cardigan to the dazzle of a strapless black lace and gold evening dress. . . . In a season of the most luxurious furs, terrific—eccentric!—fake fur: an amusing curly fake Persian lamb collar and cuffs on a coat, a soft-shaped handbag of curly "lamb." . . . In a season of spareness and collarlessness—wonderful things to add at the neck—fringed mufflers in silk paisley and antique madder silk, squares of challis . . . and chunks of colored stones linked by silver and gold. . . . In a season of streamlined, clean-lined day dressing, unexpected charming soft little hats—even innocent schoolgirl berets.

The simple truth: the contrasts make a difference—you need, you want both sides of dressing; you have to strike a balance. A bare crewneck can be just that—bare—when seen across a desk, or a table; it needs something more, something to give it a look, a certain presence. A sea of unrelieved tweeds and checks quite frankly needs a little "relief." When you take something soft, something unexpected—when you wrap a black lace muffler at the neck of a tweed overcoat, or stick a black tulle hankie in the pocket of a glen plaid jacket. . . . when you throw a romantic silk print muffler against a pinstriped pants suit . . . when you fill in a crewneck with a choker of ruby-colored beads . . . you're giving fashion the kind of unique, personal twist that makes it work . . . and makes it a delight. And you're getting the best of the season. It's the story that starts next page . . .

On these fourteen pages,
the essence of dressing
this fall. The key theme:
tailoring, and all that implies—
a new line and scale,
a new look to coat dressing,
to jacket and trouser dressing.
Along with the variations—
clear-cut differences that
give the season its
distinctive character...

A new approach

Hans Feurer

It all starts, *left*, with a beautifully tailored glen plaid coat, just glimpsed here. The difference—the charm—the way it's worn: with a black derby veiled in black tulle ...something unexpected, something that changes the whole mood. Hat, Jay Lord Hatters. ... *Beauty Note:* More of a difference—in the softer look of makeup for day. Here, Clinique's Peach Lily lip color; Blueberry on eyes. Hair these fourteen pages: Didier Malige for Jean Louis David, NYC; makeup, Leventé for Garren, NYC. Fashion details, stores, last pages.

...it starts with a n

Now, day dressing that moves to a different beat —faster, stronger, but easy. These are the looks that set a new standard for day. . .

new tailoring

On these two pages, an anything you need to kno about tailoring there's sharp almost be ing tough, about cuts that here are and look and assistance, about lo ger jackets and prop er trousers, about out- standing textures borrowed from the world of menswear and used in inventive, new ways. This is what day dressing is all about this fall. . . . *From the left,* two coats in one: **Sal Cesarani's** oil-coated poplin shell attached to an English wool donegal tweed overcoat. For Cesarani/ Spencer. . . . From **Ralph Lauren,** three perfect examples of the new tailoring in action— in separate contrasting pieces: his longer tweed jacket over a cashmere crewneck, velvet trousers. . . . The classic pants suit—dark-grey chalk stripes, with a white silk [illegible] And the [illegible] his herringbone wool [illegible] An- other, later look on the pants suit—from **Gloria Sachs** in chalk-striped navy cash- mere. Makeup here and the next two pages, Linda Mason. De- tails, stores, last pages.

...it gives day dres

Hans Feurer

Clear-cut winner, *left*, the new look, new length of **John Anthony's** 7/8 coat in a wool glen plaid. Square-shouldered, narrow-falling over a grey cashmere pullover and pinstriped flannel trousers. The "soft" touches—the derby, the black tulle hankie. Turnout, about $995. Marsal, NYC; Yolanda, Waltham MA; Kane's, Chicago; Polly Adams, Laredo TX. To order at John Baldwin; Liberty House of Hawaii. Fashion information, last pages.

By now the message is clear: the key to the season—in the sense of day dressing—is tailoring. What's also clear by now: that doesn't mean dressing like a man, or dressing tough. Instead, tailoring this fall has to do with a new line—a line that starts with stronger, squarer shoulders. It has to do with the bigger scale of a coat—whether it's long, or a new 7/8 length coat. It has to do with jackets that are longer, sometimes slightly shaped. And, nine times out of ten, with properly tailored trousers. Another key to tailoring: the combining of menswear textures and patterns....But what gives this whole way of dressing a different attitude—the way a total look comes together—with something unexpected, something that takes tailoring one step further...

sing a new appeal

In this new context of dressing for day: the importance of textures and patterns and the way they pull a look together. The difference, *left*, at **Gloria Sachs** in a suit that's softer, unmatching, beautifully "finished": her collarless jacket of navy wool with a dotted navy silk blouse; wool-and-cashmere trousers in grey and navy checks. Jacket, about $340; blouse, about $300; pants, about $400. Late September at Lord & Taylor; Kaufmann's; Neiman-Marcus.... In the best day looks, something extra—in texture, in design, in both. The look, *right*, from **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** with "extras" on all counts—a pale-grey cashmere top cut along the lines of a jacket with precise lapels, rounded shoulders, tucked into charcoal flannel trousers and belted. The effect—strong, "complete," on its own, or under a coat. Top, about $330; pants, about $250. Lord & Taylor; B. Forman; Higbee's; Balliet's'; The Broadway, Los Angeles. Pants at Liberty House of Hawaii. Makeup, Leventé for Garren, NYC. Details, more stores, last pages.

Hans Feurer

As a perfect way of dressing for dinner, *left*, the impeccably tailored "suit" by **Bill Blass**, with his beautiful new-length black wool gabardine coat, to just above the knee. Over black/grey morning-striped trousers, a collarless white crêpe blouse. And—the black/grey sequined vest—low key, but unmistakably something "more." Pants fabric, Gandini; blouse, Bucol. About $4450. Martha; Neiman-Marcus; I. Magnin. To order at Liberty House of Hawaii. Cartier watch. Makeup, Leventé for Garren, NYC....What all these looks share: a sense of finish—easygoing, but definitely "dressed."... even a jumpsuit. At **Ralph Lauren,** *right*, it takes on the character, the presence of a proper pants suit with its sharp lapels, trouser pleats, and its appealing texture—pinstriped grey worsted wool with an overplaid of wine. About $438. Lord & Taylor; Polo/Ralph Lauren, Birmingham MI; Polo/Ralph Lauren, Dallas and Houston; Polo/Ralph Lauren, San Antonio TX. Makeup by Linda Mason. Details, more stores, see next to last pages.

Hans Feurer

Everywhere, great-looking coats—dashing, generously scaled, uncomplicated...the starting point for fall's best looks. One of the stars at **Ralph Lauren,** *left,* a variation on the classic polo coat in camel's hair—one of the stars of the season. Square-shouldered, amply cut, but very soft, very easy. And when you put the elements together—the look of the shorter haircut and clean earring, the fringed print muffler—the whole thing becomes that much more inviting. Coat, about $796. Late October at Henri Bendel; Polo/Ralph Lauren, Pittsburgh; Polo/Ralph Lauren Shop, Atlanta; Polo/Ralph Lauren, Chicago; Macy's, Kansas City MO; Polo/Ralph Lauren at Wilkes Bashford, San Francisco....A more casual approach to the subject, *right*—**Perry Ellis'** big-scaled balmacaan in a wonderful gutsy wool check. In contrast, the unique colors of his under-coat pieces: the teal silk blouse, argyll-patterned wool vest...and a paisley scarf, soft hat—the kind of inventive—charming—mix that's a signature this fall. Coat, about $660; blouse, about $140; vest, about $180. Bonwit Teller, NYC; B. Forman; Kaufmann's; Saks-Jandel; Balliet's. Blouse and vest at John Wanamaker....

Beauty Note: Another of the season's hallmarks—warmer, softer color in makeup. *Right,* from Charles of the Ritz, Knock-Out Copper on cheeks; Ginger-Rose Melody on lips. Makeup, these two pages, Linda Mason. Details, more stores, next to last pages.

Hans Feurer

...it changes day

When the theme
of tailoring
continues into
evening…you
find the same
relaxed attitude,
the same
easygoing
shapes,
but everything
changes with
a change
of mood…

…and night

THE NEW YORK COLLECTIONS

Reflection of the season's news: the thread of dressing-gown/robe dressing you can follow from collection to collection. At its purest, *left*, from **Donna Karan and Louis Dell'Olio for Anne Klein & Co.:** a trim, tailored, square-shouldered navy wool crêpe coat, cut like a man's robe, and piped in gold Lurex. Over an ivory silk faille blouse, navy wool crêpe pants. Coat, about $650; blouse, about $300; pants, about $260. October at Bonwit Teller; Kaufmann's; Hudson's; Bailiet's; I. Magnin. Cartier watch. Makeup by Linda Mason. . . . With a change to more ornamental fabrics, *right*, a more luxurious approach: **Gloria Sachs's** "smoking jacket" robe in navy velvet, the shawl collar and cuffs faced in a gold and navy houndstooth check. Underneath, her two-piece pyjama in gold lame and navy with a tiny contrasting pattern—as easy as it is glamorous. Robe, about $790; top, about $390; pants, about $360. Late September at Lord & Taylor; Kaufmann's; Bailiet's; I. Magnin. Rings, Paloma Picasso for Tiffany. Makeup by Leyenté for Gertan, NYC. Details, more looks, last pages.

Hans Feurer

here's a real—and very appealing—difference in the way women will think about makeup this fall: Because it's a season primarily of subdued colorings and minimal ornamentation in fashion, makeup becomes even more of a "finish"—a lift—than usual. And dealing with makeup becomes a matter as precise and pleasing as dealing with accessories. The options—more classic, neutral shades with an occasional strong wine or red—rest on a few simple guidelines: careful blending so the face, not the makeup, remains the focus...very restrained color on cheeks, even on eyes...a matte finish... luminosity only at night. Some of this fall's makeup colors look deeper in the package than on the skin, but there's a sheerness and a real wearability to even the strongest. And there's a most attractive individuality to the end results, as is apparent on these eight pages...

At night, the contrast of a totally ornamental way of dressing...an unexpectedly subtle makeup

Bill Blass's single-strap bias charmeuse evening dress. Makeup in glinted peach tones from the fall collection of Princess Marcella Borghese. Makeup/fashion specifics for these eight pages, in detail on last pages. Makeup, all eight pages, by Margaret Avery; nails by Susy Fede-Kamenos for Nails by Josephine. This page, hair by Sam McKnight

makeup: the perf

Andrea Bianch

ect complement!

With the occasional hits of brightness for day, a subtle matte face . . .

For unique muted colorings, makeup designed to lift and warm . . .

Bill Blass's jacket in unexpected color, with the contrast of a pretty pale muffler, *left* . . . pale makeup from Christian Dior's Les Secrets fall collection. Hair by John Sahag. Jumper, blouse, coat from Perry Ellis' singular palette, *right* . . . picked up by makeup from Estée Lauder's fall collection, Colors From Primitive Worlds. Hair by Sam McKnight. Makeup/fashion [illegible]

Andrea Blanch

makeup: the perfect complement!

Contrasting
textures—
a mosaic
of the season,
balanced
by the "finish"
of a stronger
mouth

At night,
a black velvet
trench . . .
a low-key
luxury
heightened
by the classic
red mouth . . .

Left, the mix: Geoffrey Beene's tapestry muffler, Gloria Sach's blouse, Perry Ellis' coat. Bordeaux face from L'Oréal's fall collection La Parisienne. Jewelry, Stephen Dweck. Hair: Sam McKnight. . . . *Right*: Ralph Lauren's velvet coat, open on white silk, grey flannels. Classic Chanel makeup from the Les Coromandel fall collection, classic Chanel chains, stones. Hair by John Sahag. Makeup/fashion details, see last pages.

Andrea Blanch

makeup: the perfect complement!

A presence — a neckline! Glittered black played against the impact of pink . . .

A certain opulence of fabric at night . . . a strong sense of luxury, a striking complement in makeup . . .

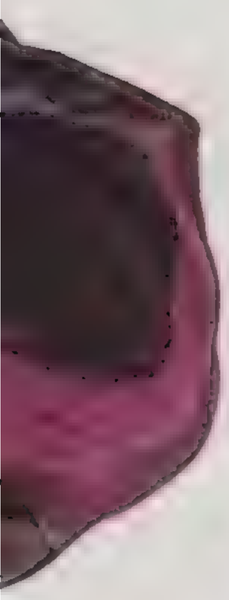
One of the season's most romantic necklines: Bill Blass's chiffon/velvet evening dress, *left*. Pale face/bright nails from Elizabeth Arden's Colorplays fall collection. "Animal spots" dazzling on white— Bill Blass's extravagant evening jacket over a white chiffon blouse, *right*. Warm-orange makeup from Madeleine Mono's fall collection Reflections. Hair, both pages: Sam McKnight. Makeup/fashion details: last pages.

Andrea Blanch

makeup: the perfect complement!

THE NEW YORK COLLECTIONS

n these thirty-two pages, the look of the season in the New York Collections, as seen by its key designers and as edited by Vogue. What you'll find here are the looks that count, from designers whose messages we thought captured the essence—the impact—of the season: its strong focus on tailoring, on coat and pants dressing for day, with the contrast of highly ornamental evenings. And emphasizing that impact—a certain casual sophistication in the "set-up": a personal style reflected in the way you see the clothes worn on these pages...a polish carried through by the connecting link of well-cut hair, controlled, shorter; and, of more subtle natural-looking makeup...



American style... better than ever!

...At Perry Ellis His unique art-inspired colorings...his pulling together of separate pieces the way no one else does

In a good starting point to the season's news, the striking look (*left*) from Perry Ellis: the base of his dressing under a coat, under a cardigan, under everything! The big, easy scale of his Sonia Delaunay-print silk blouse, in an unusual meld of copper and plum, blues, reds, and golds—rich colors that were the leitmotif of his collection (and some of the most pronounced color you'll find anywhere this season). And, the new look of his grey pleated trousers—more relaxed, rounded and fuller on top. Blouse, about $180; wool worsted trousers, about $234. Bloomingdale's; Higbee's; Younkers, Des Moines IA; John Freeman, Tyler Tx; Frost Bros.; Wilkes Bashford, San Francisco .... *Beauty Note:* The softening look of makeup, here all subtle shades of plum from Max Factor Colorfast: A sweep of Spiced Plum shadow and Plum liner on the eyes, Beech Plum Velvet blusher, and sheer Spiced Plum lip color. Hair, these six pages, Garren for Garren, NYC; makeup, Alberto Fava. Details, more stores, see last pages.

Penn

Left. The way Perry Ellis uses color to "piece" a look together for day: his Shetland wool cardigan, cut a little bigger, a little longer, zigzagged with gold, Burgundy, brown. Underneath, a teal silk blouse, dark-claret wool trousers. Sweater, about $300; blouse, about $160; trousers, about $210. Turnout at Bloomingdale's. Sweater and pants at Nan Duskin; Higbee's. . . . *Beauty Note:* The contrast of subtle makeup color. From Orlane, Brique Rose cheek color and Beige Naturel lip color . . . And, *right,* one of Ellis' wonderful cashmere coats—a knockout in red, falling long and loose to midcalf, here over his long fuchsia cashmere pullover with its geometric-patterned border, and teal cashmere wrap skirt. Coat, about $700; pullover, about $550; skirt, about $300. Saks Fifth Avenue, NYC; Perkins Shearer, Denver CO; Neiman-Marcus. Details, more stores on last pages.

Penn

Color again, and scale, this time in Perry Ellis's elongated navy knit dress, *left,* a long, skinny tube of cashmere, bold-striped with wide horizontal bands of pumpkin, red, and brown. With it, a big sweep of a matching ankle-length cashmere coat. About $1500. Mid-September at Bergdorf Goodman; Dayton's; Lou Lattimore, Dallas . . . .And, *right,* his color abstractions applied to fur—extraordinary asymmetric patterns on a sheared beaver wrap coat. And his sense of scale—voluminous, oversized, enveloping. For Alixandre. About $15,000. Bergdorf Goodman. Details, last pages.

Penn

Ralph Lauren's always concentrated on sportswear-oriented looks with an accent on fine tailoring. This season, so are most other designers. What puts Lauren's clothes in a class apart—still. The refinement—nothing's ever tough or extreme. The appeal of the texture mix. And, beyond that, the unique undercurrent of softness that's part of his basic concept. In this collection (well edited, limited to a few basic shapes) the influence is English gentry. You see what we mean, *left*, in his tan-and-brown double-breasted wool herringbone jacket (about $478), worn over a collarless bib-front white linen blouse (about $218) and a long, graceful green silk velvet skirt (about $298). October at Bloomingdale's; Neiman-Marcus; Polo Ralph Lauren at Wilkes Bashford, San Francisco. . . . The best outdoor jacket—big but not overpowering, and definitely not "gear," *right*, in taupe wool twill with a mouton collar and an alpaca lining (about $796). Worn here over a classic white silk blouse (about $278) and perfect cuffed grey lambswool trousers (about $298). October at Saks Fifth Avenue; Polo/Ralph Lauren. Short Hills, N.J.; Polo/Ralph Lauren, Boston; Polo/Ralph Lauren, Chicago. These four pages: hair, Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup, Tomoko. Details, see next to last pages.

Deborah Turbeville

You get the essence of what makes Ralph Lauren Ralph Lauren in the look of the '80's. It has all the tone of easy-to-wear classic elements—but it's obviously this-minute new. His hallmark trouser—softer, fuller throughout, with a Fred Astaire nonchalance—in a terrific wool tweed with a signature self sash. About $278. Worn with one of the charming white blouses that were another leitmotif of the collection. This one is linen with a small, round collar (about $198) under a sweater set in all-over cabled Burgundy wool (about $690) . . . the pullover and blouse neatly, cleanly tucked in. Oct. at Bonwit Teller; Alexandria & Andrews, Washington DC; Pepi Sports, Vail CO. Sweater set only at Nordstrom, Portland, OR. . . . In a season of "dressing gown" coats, Lauren's, *opposite*, is clearly the front-runner—long and narrow, of black silk velvet with a mink shawl collar, a silk cord belt, a glittered crest (about $2750). The effect over his white linen tuxedo shirt (about $230) and black wool tuxedo trousers (about $298)—luxurious but restrained. Oct. at Saks Fifth Avenue; Neiman-Marcus; Polo/Ralph Lauren, Houston; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Details, more shots, last page

American style, better than ever...at Bill Blass

Luxury, sophistication, the best tailoring. And underlying

all that: a sportive feeling, a strong sense of ease

Even in a season of outstanding tailoring, **Bill Blass**'s tailoring stands out. But what makes this one of his strong collections goes beyond impeccable tailoring. It's in the way his hallmarks—sophistication, luxurious fabrics and ornamentation—have a classic, yet racier undercurrent now. These looks are unpompous, easy-to-wear, and very very attractive....One of the best coats this—any—year (and you'd wear it for years), his black-and-white wool tweed, *opposite*, square-shouldered, long, shawl-collared and cuffed in beaver ...and surprisingly lightweight. Fabric, Corisia. The coat with its black and white wool skirt and black cashmere sweater, about $4290. Saks Fifth Avenue; Sara Fredericks, Palm Beach, FL; Neiman-Marcus; I. Magnin. To order at Gidding-Jenny....And, in a season of largely neutral colors, Bill Blass does a wool melton coat, *this page*, in brilliant emerald green that would "rev" up anything you wear day or night. It's perfectly proportioned, square-shouldered, generously scaled; and its to-the-knee length works over this jersey skirt, over trousers, over and over. Coat fabric, Gandini. Turnout, including a cashmere sweater, about $2800. To order at Saks Fifth Avenue. These six pages: hair, Ezel for Bumble & Bumble; makeup, Margaret Avery. Details, stores, see next to last pages.

Denis Piel

You can always count on extraordinary beading and embroidery at **Bill Blass.** Example, *this page*, his black, narrow "icicle" of a dress in georgette/chiffon and silvered panne velvet, with a bodice that's a shower of shimmering beads in a Deco design. About $6250. Martha; Balliet's; Lou Lattimore, Dallas; Giorgio, Beverly Hills. . . . To call the cardigan, *opposite*, a sweater doesn't do it justice. And jacket is too heavy a word for this light-as-air tawny-sequined top lined in soft silk charmeuse, falling straight and easy from square shoulders to the hip. It feels and looks wonderful over its own chiffon blouse and camel's hair pants. It would be wonderful over a white crêpe skirt, a gold lamé pyjama. This is just one of his knockout series of varitextured looks in natural colors ranging from oyster to tawny camel. Jacket fabric by Henry Chagny. Outfit, about $4800. Neiman-Marcus; Sakowitz; I. Magnin; Amen Wardy, Newport Beach CA. To order at Lord & Taylor; Liberty House of Hawaii . . . . *Beauty Note:* Neutral, natural colors that don't "conceal" the mouth are news. The lipstick color, *opposite*, from Lancaster: Transparent Feu with a hint of Saumon Creme. Details, more stores, see last pages.

Denis Piel

The sensual dimension of the Bill Blass collection comes across best in the turnout at right: an amply scaled, racy black macaan coat in silky sable with a button-out lining of blonde mink, over a camel's hair double-breasted jacket, pale grey wool flannel trousers and a wisp of a blouse in silvery grey lace. The delight is in the juxtaposition of casual shapes in luxury fabrics, the subtle mix of neutral colors, of textures, the way it all adds up to an effect that's elegant but underplayed. Coat, about $5160. Suit, about $2920. Saks Fifth Avenue, Martha, Palm Beach and Bal Harbour, Neiman-Marcus, I. Magnin. To order at Liberty House of Hawaii. The other side of dressing at night: a dress. Across the board, dresses for evening have leaner, narrower lines, tops that are bare, an emphasis on sophisticated ornamentation. Another signature of the season, torsos are gathered or shirred, as you see, *opposite*, in Blass's sensational narrow red-and-black dress of crepe velvet and satin. About $2000. Martha, Kaufmann's, Carrick's, Denver CO, Amen Wardy, Newport Beach CA, I. Magnin, and Frederick & Nelson.

Beauty Note: More impressive than color, contour. Shade and Carmine Velvet, on the lips, Mac, opposite. Lover's for Garron, NYC. Details next to last pages.

Denis Piel

The essence of evening dressing this season—narrowed, enriched with the most subtle ornamentation, beautifully expressed by Geoffrey Beene and by Mary McFadden. . . . and shown here in the elegant, attenuated illustrations of New York artist Ron Amey (whose exhibition of fashion-inspired art opens this month at the Grippi Gallery, NYC). *Left*, at **Geoffrey Beene,** his long, slender sleeveless dress in fluid black panne velvet, inset with a gold-and-black print pattern. And over it, the unique shape of his quilted evening coat—slightly flared, very feminine, also in panne velvet, and reversing completely to the same black-and gold print. Dress and coat, about $7865. November at Saks Fifth Avenue, NYC;

Ron Amey

American style,

better than ever...at night

a very real though

understated ornamentation,

a simplicity of shape—

both at Geoffrey Beene,

at Mary McFadden

Neiman-Marcus, Amen Wardy, Newport Beach CA; To order at Jacobson's; Frost Bros. . . . *Right*, one of the most charming versions of **Mary McFadden's** signature pleatings, a narrow flow of paprika-colored pleats (her red)—bare-shouldered, very small, very close in the bodice, with a soft "scarf" panel at the back, the allover "lift" of tiny rhinestones. In satin, about $2190. Bonwit Teller; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Frost Bros. Fashion information, additional stores, see next to last pages.

THE NEW YORK COLLECTIONS

American style, better than ever... at Calvin Klein In a season with a strong sportswear orientation—the purest approach, the most definitive examples of dressing-in-pieces

At Calvin Klein, the focus of a highly focused collection—his sweater-and-pants dressing. Sometimes, under a longer jacket; sometimes under one of his dashing oversized coats. Always, maintaining a purity of style, and an emphasis on the strength of separate pieces.... *Opposite:* Classic Calvin Klein, a new-shape collarless jacket—square-shouldered and slightly fitted-in at the waist—in tweed. Over the sweater-of-the season—his cashmere crewneck, with buttons on one shoulder—here, in charcoal grey, tucked into clay-colored wool gabardine pants. Jacket, about $350; pants, about $170. Bergdorf Goodman; Filene's; Swansons on the Plaza; Balliet's; Neiman-Marcus; I. Magnin. These four pages: hair, Valentin for Jean-Louis David, NYC; makeup, François Nars. Details, more stores, see next to last pages.

THE NEW YORK COLLECTIONS

This season there's something more at **Fernando Sanchez . . .** A heightened—even for him—sense of prettiness: fetching, paler colorings, an uncontrived femininity . . . all more appealing as counterpoints to the tailoring that predominates in this season's day dressing. One expression of that "other mood" *opposite:* an oyster white silk charmeuse jumpsuit, inset with openwork, with a matching silk kimono. Jumpsuit, about $228; robe, about $312. Saks Fifth Avenue; Lingerique, Troy MI; Balliet's; Marie Leavell, Dallas; Eleanor Keeshan, Los Angeles; I. Magnin And *left,* his exquisitely feminine peach silk charmeuse nightdress, with a bodice of ecru lace. Also new this year, beautiful little bedjackets—this one in silk, small, tempting, irresistible! Nightdress, about $295. Neiman-Marcus. Hair, Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup, Tomoko. Details, more stores, last pages.

American style, better than ever. . . at Fernando Sanchez

A romantic attitude, an all-out luxury in lingerie dressing.

Always, with a lack of superfluous frills, a simplicity of line that expresses a refinement of style that's his alone

Beene's deceptively simple style keeps evolving, but certain elements are constant. Here, fabric is as important to design as shape. There are always unique fabrics used in creative combinations of texture, pattern, color. Another constant: the subtle but sensuous way his clothes present the woman. Even the narrowest lines are soft, gentle, graceful in motion. *Left:* A one-piece dress with a small wool jersey top, an ottoman skirt that's full but not overwhelming. About $3825. Nov. at Saks Fifth Avenue; Claire Dratch, Bethesda MD; Sakowitz. To order at I. Magnin. . . . And, *right,* a dress in two parts: The satin blouse is topped in curvy velvet; the bias satin skirt has a velvet yoke. Dress, about $2350. Nov. at Bergdorf Goodman; John Wanamaker; Balliet's. To order at Liberty House of Hawaii. These four pages: hair, Sam McKnight; makeup, Leventé for Garren, NYC. Details, last pages.

Eric Boman

American style, better than ever...

at Geoffrey Beene

Ravishing fabrics, an uncanny sense

of how clothes move...softness!

Here: a singular look—

all nuance and

sneak-up-on-you charm

Beene's style is in a class of its own, and he relates to the news on his own terms. Even if it isn't a pyjama season, here there are always wonderful pyjamas like the one on *this page:* In black silk and gold moiré lamé—a double-breasted top with an unusual flattering deep-U neckline; easy wide-legged pants. Over it, a sensational, satin-lined black wool ottoman coat, edged and buttoned in gold. Turnout, about $4430. October at Saks Fifth Avenue; Nan Duskin; Neiman-Marcus; Carrick's, Denver and Vail CO. . . . And, in a season of long looks for night, Beene's charming very short black wool coat (it also works as a dress), *opposite,* with rhinestone buttons, its own silver-fringed muffler. About $1980. October at Martha; Sara Fredericks at Bonwit Teller, Boston; Nan Duskin; Rich's; Frost Bros. To order at Montaldo's. Details, more stores, last pages.

Eric Boman

THE NEW YORK COLLECTIONS

A strikingly strong collection for evening in a season when evening is strong everywhere: what you get, what you expect, from Oscar de la Renta. Beguiling, body-narrow, beautifully ornamented, "big time"—whether long, or short: where the real strength, the real demand lies right now. Meeting the need, splendidly, opposite page: his short, slim sequined charmer of black lace and tulle, flourished with a ruffle at the hem, sprinkled with rhinestones. About $1400. October at Elizabeth Arden Salons: Garfinckel's; Martha, Palm Beach and Bal Harbour; Lou Lattimore, Dallas; Frost Bros.; Nordstrom, Seattle. . . . This page: One of the most fetching evening dresses of the year—his long, sinuous column of black crêpe with black velvet sleeves, slightly gathered and shimmered at the bodice with silver sequins and gilded with a flower. About $1875. October at Saks Fifth Avenue; Kaufmann's; Higbee's; Balliet's; Sakowitz; I. Magnin. These four pages: Hair, Gerard Bollei at the Galleria; makeup, Lydia Snyder. Details, more stores, see next to last pages.

Sheila Metzner

American style, better than ever...at Oscar de la Renta

His outstanding evening dressing: seductively small on the body, ravishingly ornamented...irresistible—short or long

More of the style of Oscar de la Renta, *presenting new possibilities for evening dressing. What he offers that's often hard to find; where the real strength in his collection lies: in something short for night . . . something many women rely on the most . . . something as ravishing as, opposite page, a bright wool twill jacket embroidered with jet-black beads, over a black velvet skirt, and a black silk jacquard chiffon blouse. Turnout, $2885. Late Oct. at Saks Fifth Avenue; Lillie Rubin-South & West; Neiman-Marcus; Sakowitz; Irene Sargent, Oakland CA . . . Another knockout, similarly and unexpectedly based on movable separates, this page: his lamé top, and black and gold sequined cardigan over a pleated lamé skirt that's here part of a glorious evening look; another night adding the dazzle to a black cashmere top; another night . . . Cardigan, about $2950; top and skirt, about $1350. Late Oct. at Lord & Taylor; Higbee's; Sakowitz; I. Magnin; Frederick & Nelson. Top and skirt, Saks-Jandel. Details, more stores, see last pages of this issue.*

Sheila Metzner

Simplicity and sumptuousness—the master of style and ornamentation. Yves Saint Laurent has always displayed an infallible talent for knowing both . . . and both elements are uniquely conveyed in Paris, his first new fragrance for women in seven years. His inspiration was, as he describes it, "one of the greatest loves of my life, Paris, my city." Yves Saint Laurent's instinct was to evoke a single blazing note—that of the rose, deceptively simple, yet recorded since time began as nature's most ornamental flower, with one of the most sensuous and beguiling scents. The result? A fragrance that perfectly expresses in the most lilting way the very romantic mood of the moment. It is rich in detail . . . mimosa, mayflower, violet, musk, and amber "orchestrating" many different kinds of roses from all over the world. Paris is—as it always will be—alluring, mysterious, unforgettable. . . .

From Paris with love . . . a new and fragrant pleasure

Sheila Metzner

From Yves Saint Laurent Beauté: Eyeshadow Powder Duo #51, Eye Pencil Duo #1, Lipstick #10. Hair by Gerard Bollei at the Galleria, makeup by George Newell, nails by Sheril Bailey. Pearls, Cartier. Hat, Yves Saint Laurent. Sculpture, DeLorenzo, NYC. Details, last pages.

THE SEASON'S BEST...IN FUR

What stands out:

On these eight pages, the changes to watch in fur....Straightforward tailoring, clean-cut dash, *left:* one of the key shapes of the season—and of this collection: **Bill Blass's** back-belted, double-breasted polo coat in gleaming, dark Blackglama mink—the kind of fur that moves nonstop. For Mohl Furs. About $15,000. To order at Marshall Field's; Colbert's, Amarillo TX; Bullocks Wilshire; I. Magnin, San Francisco....The ultimate in dressing-gown dressing: **Perry Ellis's** "bathrobe" coat, *right*, of Barguzin Russian sable—for its shine and depth of coloring, for its luxurious ampleness—a dream of a coat! For Alixandre. About $90,000. Bergdorf Goodman; Saks-Jandel; The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Carrick's, Denver; I. Magnin, San Francisco. Hair, *left*, Sacha; *right*, John Sahag. Makeup, *left*, Rumiko; *right*, Joe McDevitt for Clive Summers Salon, NYC. Details, see last pages.

the shape, the scale, the *luxury*...

Jim Varriale

THE SEASON'S BEST...IN FUR

To keep your eye on, *left*: shapes borrowed from the world of tailoring – **Ralph Lauren's** trim, clean-lined overcoat with its shawl collar, one-button closing in a beautiful bright white mink – a new range of white-to-whitened colorings is something else to watch in fur this fall. For Birger Christensen. Of Saga white mink. About $10,000. To order at Bergdorf Goodman, Saks-Jandel, The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago, Polo/Ralph Lauren, Dallas, Polo/Ralph Lauren, Aspen Co., Marc Meshekow Furs, Beverly Hills . . . All the impact, *right*, of new scale and new coloring.

Claude Montana's big, full, rounded, collarless 7/8 coat – a super versatile to-the-knee length – in Golden Island fox, a new natural fox with coloring that's warm, soft, amber-y, virtually sunlit. For Birger Christensen, of fox from Finland. About $20,000. To order at Bergdorf Goodman, Saks-Jandel, The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago, Neiman-Marcus, Frost Bros. Hair, *left*, Maury Hobson; *right*, John Sahag; makeup, Joe McDevitt for Clive Summers Salon, NYC. Details, next to last pages.

Jim Varriale

THE NEW YORK COLLECTIONS

Jim Varriale

THE SEASON'S BEST...IN FUR

Talk about shape!—a big, rounded cocoon of fur, **Oscar de la Renta's** oversized wrap blouson in natural silver mist fox, another of fall's, *far left:* new foxes—this one, very soft, almost "powdered" with color—light-to-dark shades of grey. For Wagner Fur, of natural Norwegian fox. About $14,000. Revillon at Saks Fifth Avenue; Dittrich's Furs, Detroit; N.H. Rosenthal Furs, Chicago; Alaskan Fur Company, Kansas City, MO; Bullock's; I. Magnin, San Francisco. ...And talk about luxury, *near left*—an oversized, big-scale Ulster coat in natural blonde Russian sable from Bisang Fourrures for **The Tepper Collection**—beautiful skins, perfectly matched—sensational! About $45,000. To order at Bergdorf Goodman; N.H. Rosenthal Furs, Chicago; Frost Bros.; I. Magnin, San Francisco. Hair, *left*, Maury Hobson; *right*, Sacha; make-up, *left*, Joe McDevitt for Clive Summers Salon, NYC; *right*, Rumiko. For details, see last pages.

THE SEASON'S BEST...IN FUR

Again and again in the fall, the versatility, the dash of the 7/8 coat—the length of a man's topcoat—in a variety of furs. In a new coal-dyed fox from **Revillon,** *left*—wonderful smoke-to-charcoal shades of grey. And the coat is a knockout—soft, rounded, with an elongated notch collar, a fast-moving style! Of dyed Saga silver-blue fox from Finland. About $10,500. To order at Saks Fifth Avenue. . . Continuing the news, *right*—the bigger scale, the 7/8 length, the raciness of **Grosvenor Canada's** luxurious fisher topcoat—the skins worked to highlight the fur's natural light-to-dark markings. Of Canadian fisher. About $27,500. Fur Galleria, Cedarhurst NY; Max Zeller Furs, Springfield MA; Furs by Robert, Troy MI; Thomas E. McElroy Furs, Chicago; Alaskan Fur Company, Kansas City MO; Szor-Diener Furs; Rollins-Hair, *left*, Ma[illegible]son; *right*, Sacha Make-up, *left*, Joe McDevitt for Clive Summers Salon, NYC; *right*, Rumiko. Details, more stores, see last pages this issue.

Jim Varriale

She's smart, she's tough, she's magnetic—and because of her, American politics will never be the same again

geraldine ferraro—the first

An interview with the 1984 Democratic nominee for vice president
By Sherrye Henry

For a while, it is an orderly town meeting—almost a love fest. Several hundred constituents of New York's Ninth Congressional District pack the Knights of Columbus Hall in Woodside, Queens, on a hot night. They come to question their elected representative on recent political developments, true; but they also come to beam at *their* Gerry, the only woman in the Democratic Party leadership, the first woman to chair the Democratic Platform Committee, and, now, the first serious female contender for the vice presidency.

The Congresswoman conducts the proceedings like the school teacher she once was, her finger pointing around the room, moving things along. "Next question!" Her husband, John Zaccaro, sits attentively in the back row.

Abruptly, two members of the audience rise and walk down the aisle. The woman carries a placard with gruesome blow-ups of fetuses; the man begins a noisy harangue about unanswered letters on the abortion issue. He yells out, "What is the difference between a potential vice president and Hitler?" The crowd hisses. The demonstrators stalk on. "Next question!" The Congresswoman looks through them. A staff member, shaking, darts out for the policemen on the corner. The man is inches from the podium when the cop's hand claps him on the shoulder. Ferraro has not moved. "Next question!"

They say Geraldine Ferraro is lucky—the right woman in the right party at the right moment in time. And one can make a case that luck played a major part in carving out her legal career—which she admits, in retrospect, was a decision made by a process of elimination—and in choosing a husband who became affluent enough to fund her political aspirations. But luck is not the answer to questions that may be confounding members of her generation—Ferraro is forty-nine—whose lives have been so different from hers.

Questions like: Why did *she* go for a law degree when the rest of us wanted to marry lawyers? Why did *she* keep her maiden name when all we wanted was to give up ours? How was *she* elected to Congress when all we could imagine was the presidency of the PTA? How was *she* able to break into the party leadership, that customarily male preserve, when even the most successful of us today, at the same age, operate generally on the periphery of power? And why did Speaker of the House Tip O'Neill say, not that he wanted a *woman* to be vice president, but that he wanted Geraldine Ferraro? Questions, looking for answers.

She answers frankly, easily, speaking too rapidly, you think, to dissemble. Her neat, no-nonsense prettiness compels without distracting. Whether discussing her trips to Israel, Lebanon, and Central America; the pension-reform bill that she introduced to better the lot of older women; the gun-control law and tough sentencing that she espouses; or the budget deficit that makes her shudder, she is comfortable mixing feelings with facts. A moral agenda appears to underline the political one. And when, in her district office, just ten days before making history, she relives the events that turned an ambitious but poor daughter of an Italian immigrant father into the woman who may give new meaning *(Continued*

Eli Reed/SYGMA

seas

DIANE KEATON—THE HONOURABLE SPYGIRL: *Absent from the screen for almost three years, Diane Keaton has recently gone undercover as a double agent for Israel, pretending to be a Palestinian terrorist's moll. Why would the noted fidgeter and Oscar-winning actress want to do that? Because it's for the title role of the movie version of The Little Drummer Girl, John le Carré's mighty bestseller. Two other Oscar-winning fidgeters (Streep and Hawn) are rumored to have been seriously covetous of the role, as was Glenn Close, the Beatific. But Keaton shagged the part of the loopy actress who becomes a pawn in the kind of international intrigue that spans continents and headlines but inevitably ends up in Munich or Berlin. Klaus Kinski, usually sweaty and strange, is here cast as the cool-handed Israeli chief. George Roy Hill (Butch Cassidy, The Sting, The World According to Garp) directs.—B.H.*

Robert Risko

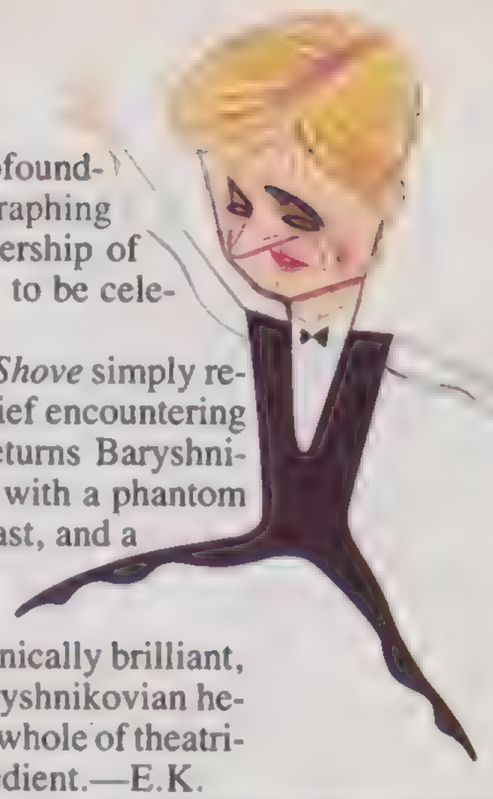
The Best of What's Coming This Fall—from Keaton, Eleanor Roosevelt, Streep and De Niro, Coppola, Van Gogh, Ronstadt, De Palma...

on's lights

Courtesy Paula Cooper Gallery

***TURNING THE TABLES:** Elizabeth Murray, in her sixth solo show at New York City's Paula Cooper Gallery (October 2–27), promises to startle viewers with several large paintings that take Cubism for a new spin. They might be called "deconstructed" still lifes of tables in a room—like "More Than You Know" (above), 1983, oil on canvas, 111 x 108 x 8 inches. It portrays red Windsor chairs and a table with splayed legs against a schematic background of floor and wall, with a rectangle of sky showing through the window. On the table: a human skull. The sobering memento mori theme is also one that appealed to Cézanne and Picasso. Like them, Murray is brooding about mortality with an eye out for immortality.—D.B.*

AMBIGENDEROUS: George Balanchine so profoundly shaped ballet that his reverse, a woman's choreographing on men, has barely existed—except for the partnership of **Twyla Tharp** and **Mikhail Baryshnikov** *(right)*, to be celebrated on a PBS-TV special in early October.



Three ballets make up the show. *Push Comes to Shove* simply records the exuberance of Tharp's revisionary mischief encountering classical ballet. But in *The Little Ballet*, Tharp returns Baryshnikov's ballet past in the figure of the man dancing with a phantom partner. In *Sinatra Suite*, she offers him her own past, and a pop 'fifties caricature—the cynical-sentimental American losing his girl in a nightclub. Tharp's use of these romantic modes is theatrically and technically brilliant, but disquieting. Is she critical or envious of her Baryshnikovian heroes? Still, since Tharp seems to be reimagining the whole of theatrical dance, a little gender confusion is a crucial ingredient.—E.K.

THE FORSYTH SAGA: Thank God for Scotland's **Bill Forsyth:** he may have freed us forever of the "What-does-a-Scotsman-wear-under-his-kilt?" joke. With his sweetly oblique film comedies like *Gregory's Girl* and *Local Hero*, he's also won a world-wide army of fans.

Forsyth's heroes are shaggy young men pierced by unrequited lust but blithely innocent of the effect on females of such opening lines as "Did you know that a sneeze comes out of your nose at 180 miles per hour?" Meanwhile, in the background, Forsyth unleashes a steady stream of curiosities that bring his works to the fringes of fantasy: a beautiful and mysterious scuba diver reveals, near the end of *Local Hero*, that she has webbed feet.

"It surprised me when people took my films to be comedies," says Forsyth, thirty-eight. "In my mind, there's a kind of darkness behind them. I'm a serious person, really."

His new film, *Comfort and Joy*, coming this fall, is a wry and poignant urban fable. His hero is a Glasgow deejay named Dickie Bird, disconsolate over losing his kleptomaniac girl friend, who gets into trouble with the "Scotia Nostra" that controls the local ice-cream trade. Their most menacing terrorism tactic: meticulously pressing their cones, ice-cream-side down, on the front seat of his spanking new BMW.—D.M.

Dudley Reed

Brigitte Lacombe

The Metropolitan Museum of Art, private collection, Switzerland

season's lights

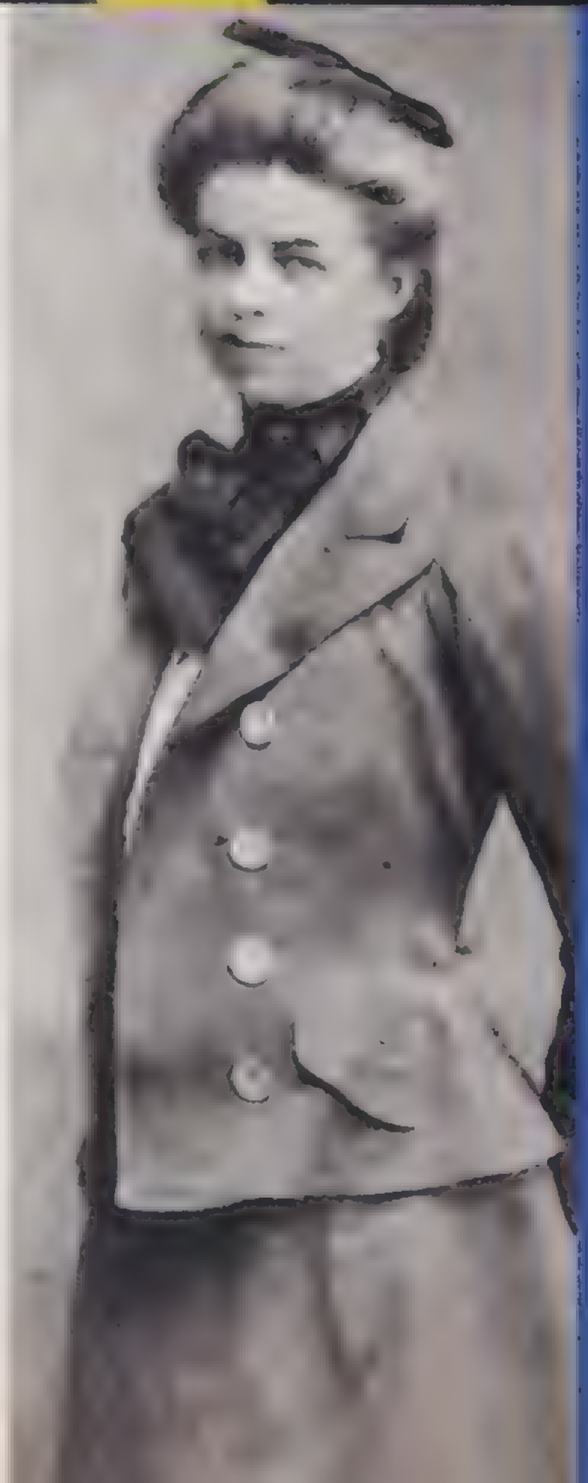
A PERFECT MADHOUSE: In the fifteen months he spent in the peaceful, treelined French town of Arles, **Vincent Van Gogh** produced an astonishing number of his most original masterpieces, such as "The Night Café" (*above*, 1888), and many landscapes of the town and nearby country. Indeed, Van Gogh painted so furiously that at times he fainted from fatigue.

During the Arles period, Van Gogh was in full possession of his powers, and able to stave off his loneliness with the companionship of Paul Gauguin, whom he persuaded to join him. But Arles was also the place where Van Gogh realized he was mad and severed his ear.

This month, the paintings and drawings Van Gogh produced in Arles in 1887–89—before he had himself incarcerated in the asylum at St. Rémy—are on exhibit at the Metropolitan Museum of Art in New York City. They are among his greatest works, proving that durable art can only be the product of deep, authentic emotion. For that intense emotion, rather than Van Gogh's startling style, is what haunts one the most. —BARBARA ROSE

A BIG BIRTHDAY: While she was alive, raising her voice on controversial matters, the public's response to **Eleanor Roosevelt** *(right)* wavered between reverence and ridicule. After she dies, the mist of sanctity that enshrouded her memory gave a generation of schoolchildren the impression that she was a gentle anachronism, a cross between Gandhi and Mrs. Santa Claus. Yet, as the hundredth anniversary of her birth draws near, the civics-book Eleanor is giving way to a fuller, more dynamic portrait. Revelations about her intimate attachment to reporter Lorena Hickok leave no doubt that she was human as well as humane. And her views on the need for women to take active roles in politics sound astute in 1984.

There are many opportunities to reflect on her life this year: a new national historic site opening at Hyde Park, a traveling exhibit, a commemorative stamp, a special show at the Smithsonian. And there are three new books; among them, *A World of Love: Eleanor Roosevelt and Her Friends 1943-1962* (Doubleday), the second volume of Mrs. Roosevelt's letters, edited by Joseph Lash. —ANN BANKS



Culver Pictures

THE DEAR HUNTERS *Streep and De Niro (above) are "falling in love" this fall. Will the Academy vote them cutest couple?*

A WICKED BAG OF SCHTICKS: Is nothing sacred? Precious little, according to **Joseph Heller** *(below)*, whose books have toppled such American sacred cows as the military *(Catch-22)*, the family *(Something Happened)*, and the government *(Good as Gold)*, and who now takes on religion itself. Who else would dare to send up God? Heller's new novel, *God Knows* (Knopf), features a Yiddish-speaking deity with a perverse sense of humor, and a lecherous old King—David, the narrator—riddled with troubles, including two worthless sons, a nagging, ambitious wife, and memories to eat his heart out. True, David killed Goliath—that was his big "break"—and became King of Israel. But he also married the first *bona fide* Jewish American Princess. His grand passion, Bathsheba, won't have sex with him. And he's not speaking to God for killing his infant son. David wants God to apologize—and what does he get? Dead silence. No wonder he's depressed. In language half-Biblical, half-Brooklynese, and salted with literary allusions, David offers his version of Biblical history, proving that all is vanity, and nothing's new under the sun. Except, perhaps, this outrageous book. Did the devil make Heller do it? Go figure.—C.M.

WITH BALANCHINE GONE, **the real excitement of the New York City Ballet's season will come from watching the progress of individual dancers rather than from new choreography. And tall, dark Joseph Duell** ***(right),*** **is particularly conspicuous: he may provide the company with the authoritative male presence it's lacked since Peter Martins danced his final *Apollo* last November.**

What sets NYCB's newest male principal apart? A sculpted, muscular, yet lyric style of movement; an unforced, courtly grandeur. "When it comes to moving with their bodies," he observes, "a lot of men are afraid of the idea of being beautiful. They want to be *great*. But beauty isn't a weak or thinned-out things. It's a strong and full thing."

—MATTHEW GUREWITSCH

● When the twenty-six-year-old Kyra Nichols ***(right),*** **a ten-year veteran of the NYCB, made her debut last January in Balanchine's *Raymonda Variations*, it seemed she had discovered her own complete dance persona and an authority different from the mystical concentration of NYCB's reigning ballerina, Suzanne Farrell. Nichols dances the playful, intricate solos as if her intelligence were savoring the ballet's materials. She slows down, then rushes back to the orchestra's tempo. She transforms steps into mock-ardent personal gestures.**

Nichols' worldliness has added an edge to ballets by Peter Martins and Jerome Robbins—and a special poignancy to the revival of Balanchine's great ballroom idyll *Liebeslieder Walzer*. In the past, her role in *Liebeslieder* has been interpreted as heartless; Nichols plays it in a new way—as a woman whose passionate taste for romance tragically overwhelms her partner. Even Balanchine might have been surprised.

—ELIZABETH KENDALL

Patty Dryden

season's lights

Robert Risko

NO REST FOR THE TEARY

While the softhearted among us have barely stopped crying over **Linda Ronstadt's** standards' album *What's New?*, her musical homage to gardenia corsages and satin-and-tulle prom dresses, she's gearing up for another hit to our tear ducts—as the consumptively doomed Mimi *(left)* in *La Bohème*. Scheduled to open late next month at New York City's Shakespeare Festival—the site of Ronstadt's operatic warm-up, *The Pirates of Penzance*—Puccini's tragic tale of life in Bohemia will feature a new libretto (English) and totally new orchestrations (only ten instruments, including an accordion and a synthesizer).

"We're not doing second-rate opera," Wilford Leach, the show's director, explains. "We're doing a first-rate popular show, a fresh reading of the familiar. It's basically still the 1830s and basically still Paris, but it could be the East Village. It's as if we got the text and music in the mail and said, 'This is wonderful; let's do it.' "

Ronstadt's not the only one trying something new with Puccini's classic; uptown, heart-throb tenor Placido Domingo will make his Metropolitan Opera-conducting debut—with *La Bohème*.—S.B.

***NEXT YEAR IN INDIA** (below). England's last years in India are obsessing filmmakers, familiarizing us with elephants and ceiling fans, lovely English girls in slim 'forties dresses, the romantic glamour of the British rulers and their stupefying, scandalous prejudices. In December, an extraordinary British-made TV series begins: "The Jewel in the Crown" manages to be epic and subtle, political and erotic, and is, as they say, not to be missed...E.M. Forster's "A Passage to India" finally arrives on screen, with James Fox, Alec Guinness, the amazing Peggy Ashcroft, directed by David Lean ("Dr. Zhivago")... And Bill Murray, in his first straight role, goes to India in "The Razor's Edge" and finds inner peace. It should happen to us all.—A.G.*

Daniel Wolf Gallery

Patrick Demarchelier

COPPOLA—HOW TO EXCEED WITHOUT REALLY TRYING: His movies have triumphed and failed with equal flamboyance and he has made clinging to the cliff a matter of business as usual. But **Francis Ford Coppola** *(left)* seems to have no trouble attracting crowds to the ledge with him. "I'm kind of like one of the playmates in the kindergarten class who can get all the other kids to pretend they're bunnies," he says.

If he is crossing his fingers as he talks, *The Cotton Club*, due this December, may be the reason. Coppola's blazing musical fable of jazz-age Harlem, written with Pulitzer-winning author William Kennedy, features a small army of a cast—including Richard Gere, Diane Lane, and Gregory Hines—hoofing through thirty gorgeously costumed production numbers. It also has provided the hottest tabloid fodder since Wilbur Mills was found romping in the Washington Tidal Basin with Fanne Foxe.

The furor involved producer and Hollywood *(Continued on page 793)*

THE EMBATTLED SATIRIST: BRIAN DE PALMA *(above)* is at it again. His new movie *Body Double* has enough sex, terror, and gore to offend everybody in America and enough good humor and visual style to make the critics throw up their hands and say, "What can you do? This guy is so brilliant!"

De Palma says he got the idea for his new movie when he was making *Dressed To Kill* and needed a double for Angie Dickinson in her *Psycho*-spinoff shower scene. In marched all these pleasant girls; they said, "Hi"; they took off their clothes; De Palma looked them over to see if their bodies would make good substitutes for Dickinson's body; they put on their clothes and said, "Bye." And the question occurred to the director: who are these people? And the notion occurred: why not build a suspense murder mystery around a body double?

What we get this October is a wild, crazy story. *(Continued on page 797)*

Patty Dryden

VIVA SOPHIA!

Anthony Burgess celebrates Sophia Loren's fiftieth birthday

I write the following inadequate panegyric to celebrate the fiftieth birthday of Sophia Loren, one of the heroines of our time. That last phrase means, I think, what it has always meant—a woman who has achieved incredibly against incredible odds—but to be fifty years old is no longer what it used to be. At least it is not for this heroine what it was for my grandmother (my poor mother never reached that age). To be fifty not so long ago was to sigh resignedly at the loss of youth, beauty, energy, and, far worse, hope in the future. A woman who has chalked up the half-century today will find that youth—meaning gawky immaturity—is well lost, and that beauty has arrived at its true meaning. Physical beauty exists in three dimensions only; total beauty demands a fourth. This fourth dimension is hard to define but it is easily recognizable. The ancients used terms like soul and wisdom. We, being cleverer than the ancients, do not believe in the soul and think wisdom is a property of computers.

Sophia Loren's beauty is now set firmly in its fourth dimension, and this has much to do with her having reached fifty. I shall say more about this beauty. For the moment, let me go more deeply into this question of heroinism. The term was coined by Thomas Carlyle, and in his day it had no connotations of drug-addiction. To use it in connection with Sophia, who is a paradigm of virtue and clean living, is to restore its plain Victorian meaning.

A heroine I define above as a woman who has won through. That is not quite enough. There are many women—not really heroines—who have surmounted the obstacles of a slum childhood, a lack of formal education, the devastation of a war, and the stigma of illegitimacy to arrive at wealth, high social status, universal respect. The Greeks divided the rational or soul-carrying creation into gods, heroes, and men. A hero was not quite a god, but he was above mankind. Mankind might, in its ignorance, confuse a hero with a god, seeing in him godlike qualities which were really human qualities raised to a high power. For god read goddess. (Goddesses seem to have worn better than gods.) For hero read heroine. When I first met Sophia, I was inclined to grovel on the carpet, but her humanity forbade it. She is not a goddess but a woman raised to a high power. She demands admiration more than worship. But admiration never seems quite enough. How about love?

Love of a special kind, perhaps—public and universal rather than personal and intimate. She has this first love in large measure, and it is accorded primarily to an image on the cinema screen. Other film stars have had it, but not quite in the way as she. We loved and still love Marilyn Monroe, but we did not dare let our feelings spill over from the screen into the dangerous well of her private life, which we knew was disastrous, though we were shocked when it ended in disaster.

There is, with most stars, a parallelism we do not care to think about too much. We don't want to know about the star's drinking, drug addiction, multiple divorces, bad temper; we are happier with the image up there. But with Sophia, there has never been much tension between the real woman and the glamourized screen icon. Her true personality, in some measure, gets up there. When we meet the real woman, we do not feel let down, rather the opposite. There is something of a unity, confirmed in the fact that some of her screen roles derive from phases of her own life. It was not difficult to make convincing television drama out of her autobiography.

Because her vocation has permitted her to present woman raised to that higher power, the drama of Sophia's private life has become, for many women and not a few men, a set of poetic symbols summing up the pains and triumphs of the unknown and unglamorous. Her father behaved abominably, as many fathers do. She fell in love with an older man and has been far from diffident in admitting that filial deprivation had something to do with it. Her marriage to Carlo Ponti, who was still, in the eyes of the Catholic Church and the Italian state, a married man and hence a bigamist, initiated a melodrama whose intensity the whole world felt. Here was a pair of lovers against whom the brutal paternalism of civil and ecclesiastical authority battered but battered in vain: love won at the end. Married, but not yet a mother, Sophia was the battleground of a struggle between her own deepest instincts and the limitations of her biology. Again, she won through.

There have been other struggles. She and Ponti have been the victims of gross and vulgar publicity, of expropriation, of mad intruders and violent thieves. Despair has always been countered by the wisdom that only a deprived childhood can teach: naked we come into the world and naked we leave it.

Sophia has been given much but has never asked for much. She cooks tasty meals out of scrag end. The destiny of too many women has been that of the Roman housewife she portrays in one of her best films, *Una Giornata Speciale (A Special Day)*. When, in all her glamour, she acknowledged the plaudits of those who witnessed its premiere, it was clear that the glamour was a mere joke: the real woman shone through, ready to cook pasta and *fagioli* for the children. A good part of her heroinism lies there: she is an ordinary woman who has fulfilled more than is given to ordinary women. At the same time, which puts the balance right, she has suffered more.

It is probable that her best films have been made with a fellow Neapolitan, Marcello Mastroianni—and directed by another, Vittorio De Sica. Although she is universal woman, she is also a daughter of Pozzuoli. One has to know that deprived and lively part of Southern Italy to appreciate Sophia's special femininity. She is best when a film allows this quality to come through. De Sica encouraged it and Mastroianni abetted it. Like heroinism, it is not easy to define, but the common view of it, expressed in terms like tempestuous fieriness tempered with a hard sense of disillusion which yet allows room for hope, probably comes near enough.

Naples and its environs are very old: a Greek city became Roman, a Roman city bred a people not at all like the obscene pagan Roman capital or the suave *(Continued on page 792)*

Jean Pagliuso Hair Sergio Russo-Rome

"LAVENDER GLORY POPPY," 1968

"NUDE 99," 1949–50

penn: the power of vision

One of the world's most distinguished photographers is celebrated this month in a major show of his astonishing lifework at NYC's Museum of Modern Art

VOGUE'S FIRST BLACK-AND-WHITE COVER, 1950

"ITALIAN STILL LIFE," 1981

"COLETTE," 1951

PENN, PHOTOGRAPHED BY ALEXANDER LIBERMAN IN THE MID-1960'S

"WOMAN WITH SUN BLOCK," 1966

"TREE PRUNER," 1951

"AFTER DINNER GAMES," 1947

By Owen Edwards

Nothing in the history of art resembles the sheer power of photography for observation, and there are few photographers who have used that power more elegantly and memorably than Irving Penn. Though photographers are inclined to worry that they are less "creative" than painters because what they do takes place in the blink of an eye, and even Penn can succumb to doubt about the medium's place in the hierarchy of the arts, the extraordinary retrospective of Penn's work at the Museum of Modern Art in New York City (September 13–November 27) is a formidable affirmation that the straightforward act of pure seeing is the simple source of all art. Ranging from his earliest fashion pictures and group portraits to his recent somber still lifes, the approximately two hundred photographs on display—more than three decades of work—place Penn unquestionably in the first rank of living American artists.

When asked how he feels about such a comprehensive retrospective at the prestigious Modern, Penn responds that "it seems perfectly appropriate." At this point in his career, Penn stands almost alone at the summit of his resonant medium. Never less than fascinating, often perplexing, strictly adhering to an almost eccentric style, he has seen things his way and, in the manner of great artists and charismatic cranks, has relentlessly urged us to see them that way, too. And because he is so eloquent in his visual persuasion—his trade, after all, is magazine photography, one of medium *and* message—he presents us with a vision that pries open our eyes.

Just as a writer may struggle, for years, to find that inner voice that is undeniably his own, so a photographer may grope for his own undiluted way of seeing. For Penn, it would seem that battle was won at the outset. When he began making pictures during the middle 'forties, he did so for a most pragmatic reason: asked to devote himself to thinking of Vogue cover ideas, he found his suggestions rebuffed by the magazine's photographers, and decided he might like to do the pictures himself. He had been a painter (though not one up to his own standards of art) and an illustrator, so he brought to the task an awareness of the way he wanted the world to look. What he also brought, and what could not have been predicted, was an assurance and authority that occurs more often among young scientists than among young artists. For a relatively untried photographer of thirty to have confronted the top dozen models of the time, as Penn found himself doing one fine day in 1947, was a situation that might have sunk someone with less confidence, or perhaps with a keener sense of the peril.

Penn has recalled the scene for me: the convening of twelve famous beauties, at once arrogant and insecure in one another's presence, before the camera of a not-so-well-known young photographer with definite ideas about what they ought to be doing. One can easily imagine the tension generated by the collisions of their shimmering magnetic fields. The problem of control—a central concern of Penn, even when his subjects are by definition inanimate—was daunting. These women knew from a thousand hours before the lens how they looked best, from which angle they were most unforgettably effective. Penn knew precisely how he wanted the complex geometry of his composition. Yet each time he arranged the positions of the models and returned to the working space behind his camera, the beautiful heads would shift inexorably, finding their preferred aspects, and the agony would begin again. Ultimately, Penn won the day, producing a group portrait with all the gravity and grace of a Velasquez. Looking back, he expresses surprise that he was able to bring the thing off.

The gavotte of the twelve beauties was an early success in what has been, in essence, a brilliant career in motionless choreography. It is a vexing fact of art for painters and photographers of still lifes that as elements increase arithmetically, possibilities increase exponentially. Penn seems always to have been compelled by the challenges of such multiplicity, whether in group portraits of models, dancers, New Guinea warriors, Hell's Angels, rock singers, or in the fiercely complicated aggregations of his most recent still lifes.

Once an artist has made the choice about what goes where, all other options of composition are beside the point. But Penn chooses so well there is no second-guessing him; looking at his impeccable arrangements, one simply cannot imagine them any other way. Like Balanchine, he knows unerringly where (*Continued on page 798*)

"LARGE SLEEVE," 1951

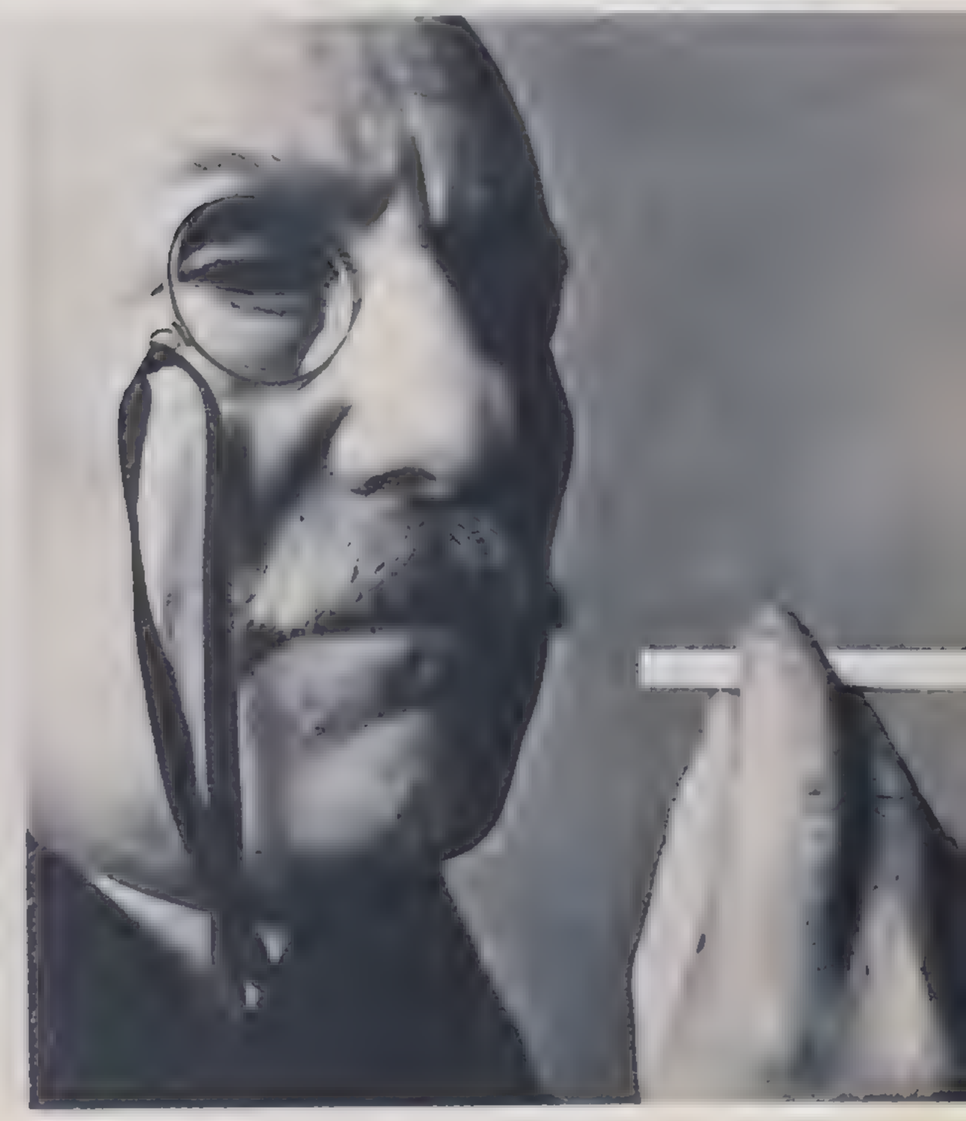
"TAMBUL WARRIOR, NEW GUINEA," 1970

"The camera is just a tool, like a wrench. But the situation itself is magical. I stand in awe of it"

"LIPSTICK BRUSH," 1959

"TRUMAN CAPOTE," 1965

"FLAT GLOVE," 1975



"BARNETT NEWMAN," 1966

"FAUCET DRIPPING DIAMONDS," 1963

"THREE TULIPS," 1967

Sheila Metzner

PUTMAN REDISCOVERIES: STEEL-AND LACQUER DESK BY MICHEL DUFET, 1932, "BLACK MAGIC" RUG BY EILEEN GRAY, 1927, BOTH REPRODUCED BY HER FIRM, ECART INTERNATIONAL

THE ORACLE OF DECOR

Andrée Putman, Paris's renowned creator of stunning interiors, is at the pinnacle of her profession, almost as famous for her international clientele of tastemakers as for her undaunted perfectionism

By Martin Filler

ANDRÉE PUTMAN *CHEZ ELLE*: 1930 FRENCH ART DECO DESK BY DRIAN, PAINTING BY PIERRE ALECHINSKY

When Andrée Putman steps out of a taxi, slowly unfolds her long legs, and draws herself up to her nearly six-foot height, the world—or at least that part of it in her immediate vicinity—is certain to take notice. Her presence immediately telegraphs that she is someone of importance even to those who have never laid eyes on her before. Her sense of style is as inescapable as it is personal, depending not on precedent or fad but rather on her unique way of seeing the world, editing it visually, and applying its lessons to her life.

Andrée Putman has designed herself—and to a certain extent her attitudes—as deliberately as any room she has decorated. Her special and quite genuine conjunction of gifts has allowed her, in a little more than five years, to establish herself at the very top of the interior design profession. Already her accomplishments assure her of a place in the design history of our time.

Many of the forgotten classics of early twentieth-century furniture—which she rediscovered, obtained the rights to reproduce (tracking down the elderly designers or their heirs), and now manufactures under her Paris-based firm, Ecart International—have become familiar components in the schemes of a number of leading architects and decorators. The American architect Richard Meier has called her re-edition of *(Continued)*

Man Ray

François Halard

Putman's design ideal *(top)*: Marie-Laure de Noailles's Paris salon, designed in the 1920s by Jean Michel Frank
Early inspiration *(center)*: Twelfth-century Abbaye de Fontenay near Dijon in Burgundy
Latest design *(bottom)*: bookstore of Bordeaux's new museum of contemporary art

(Continued) Eileen Gray's 1927 Transat chair his favorite piece of twentieth-century seating, while her reproduction of Robert Mallet-Stevens' 1928 metal side chair has lately attained a popularity that borders on the cliché. Her services as an interior designer are clamored for by a glittering roster of design-world luminaries in Paris and New York: showrooms for Yves Saint Laurent, homes for Karl Lagerfeld, and furniture selection for the apartment of Nan and Stephen Swid (co-chairman of Knoll International) by architect Charles Gwathmey.

That sudden rise to stardom is all the more

Putman has the French gift for "mise-en-scène": scale, proportion, and above all, instinct for juxtaposition

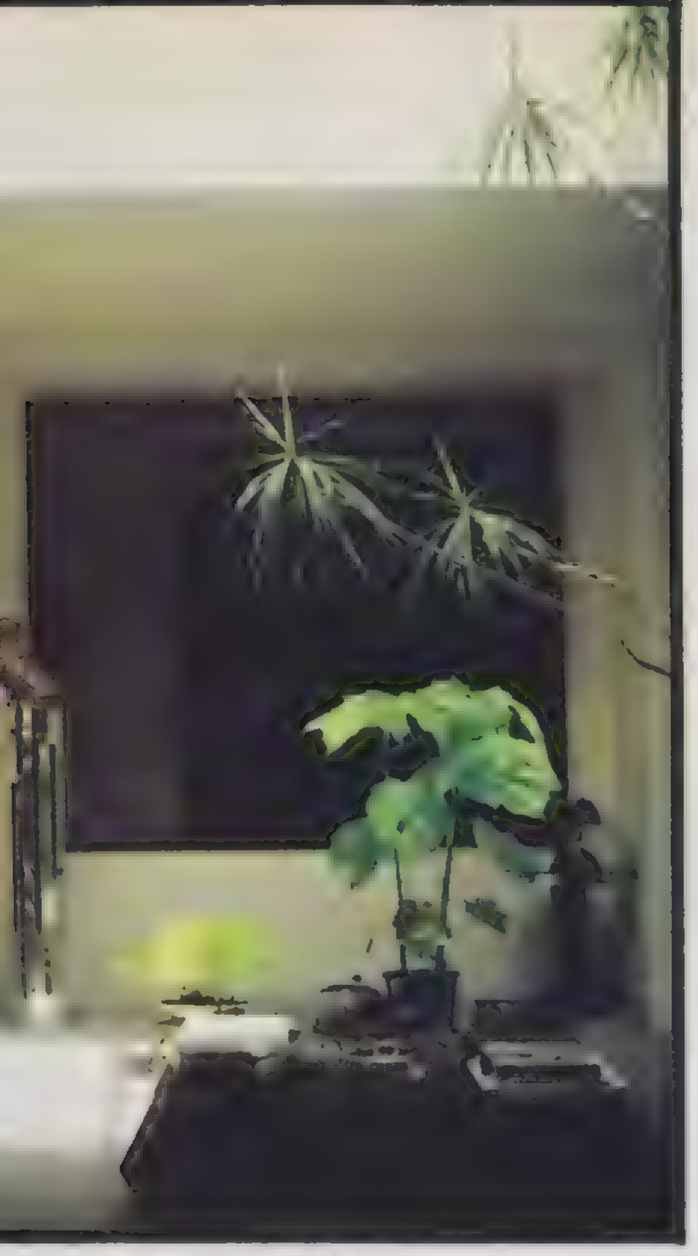
impressive for its occurring in the two cities of the world most notorious for their quick consumption and rapid rejection of the momentarily fashionable. But it is no accident, either. In establishing herself professionally, Andrée Putman has gotten by with more than a little help from her friends, almost all of whom just happen to be more famous than you and I. She is a familiar fixture on the grueling Paris social circuit, and her bemused face frequently peers out from the party pages of French *Vogue* and *W*.

A classic *belle laide*, Andrée Putman has capitalized on her lack of conventional good looks by emphasizing her strong, angular features rather than vainly trying to prettify them. The asymmetrical cut of her hair, the bold *contrapposto* of her lithe, broad-shouldered figure, the economy and assurance of her gestures make one feel that she is a composite of early modern portraiture—part Cubist Picasso, part Expressionist Grosz, and part Primitivist Modigliani.

When she speaks, it is (as a friend of hers puts it) like biting into a tart apple. Her voice never fails to surprise: not only by its deep timbre (which leads those on the telephone who do not know her to assume they are speaking with M. André Putman), but also through the way in which its owner uses it to draw added meaning from her limitless vocabulary of metaphors and similes.

It is her acute intelligence that sets Mme Putman apart from any number of other fashion world "legends" whose exclamations and pronouncements are as initially astonishing and as ultimately enduring as a soufflé. Born Andrée Aynard in Paris sometime around 1930, she was raised in a cultivated Left Bank atmosphere. A grandfather was president of *(Continued on page 798)*

Sheila Metzner

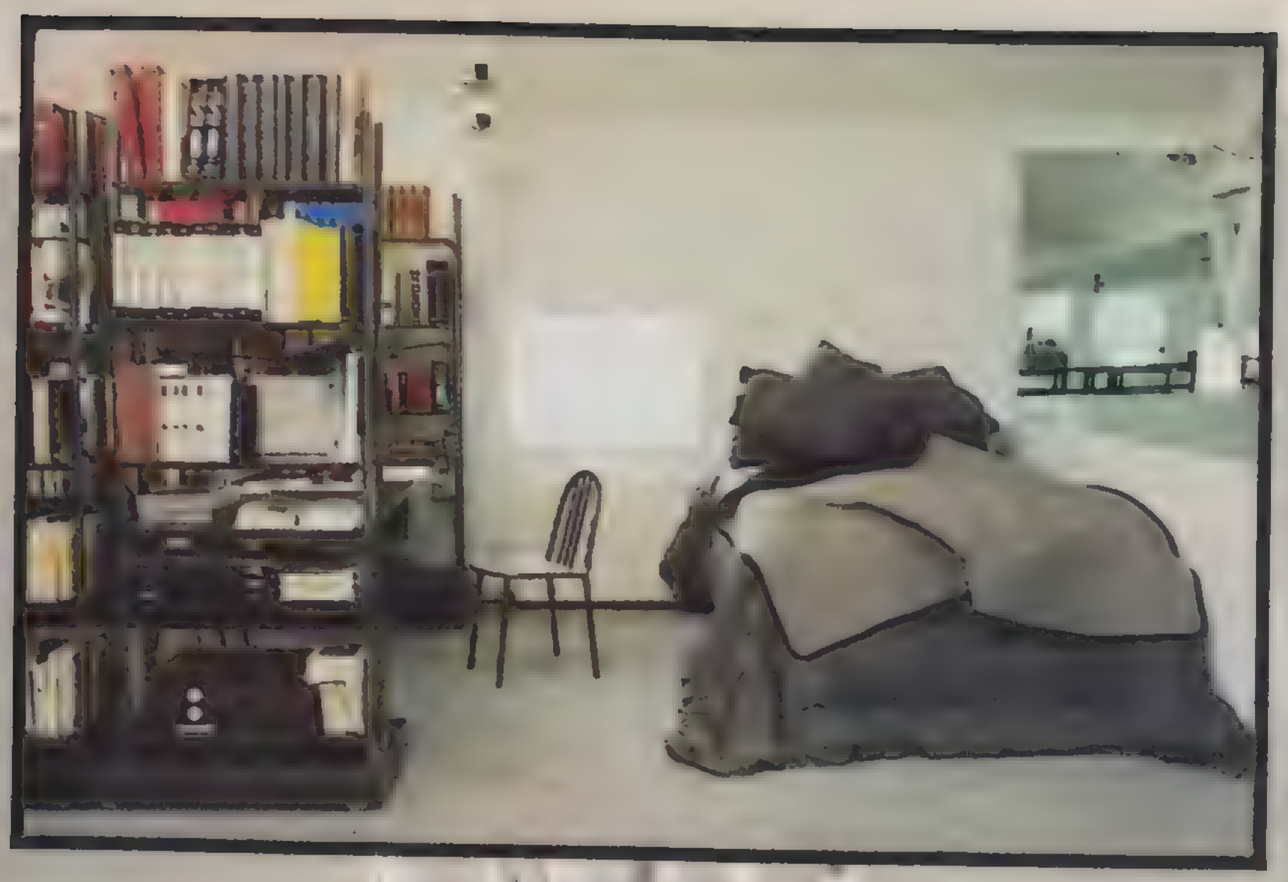


A CORNER OF PUTMAN'S PARIS LOFT

LOUIS XIV BOULLE BUREAU, GÉRARD GAROUSTE PAINTING

ON HER ROOF TERRACE, DECO BREAKFAST SET

PUTMAN TABLEAU AT HOME: 1930 FRENCH DECO TABLE, THONET CHAIRS, SHAPED CANVAS BY FRANÇOISE JOURDAN GASSIN



IN KARL LAGERFELD'S BRITTANY CHÂTEAU, A GREAT ROOM IN WHICH TO EXERCISE BOTH BODY AND MIND. AMID CRAMMED BOOKSHELVES, PUTMAN'S REISSUES OF MALLET-STEVEN'S 1928 LACQUERED METAL CHAIRS. *INSET:* LAGERFELD'S BED, DRAPED WITH QUILTED MOVER'S BLANKETS.

THE ORACLE OF DECOR

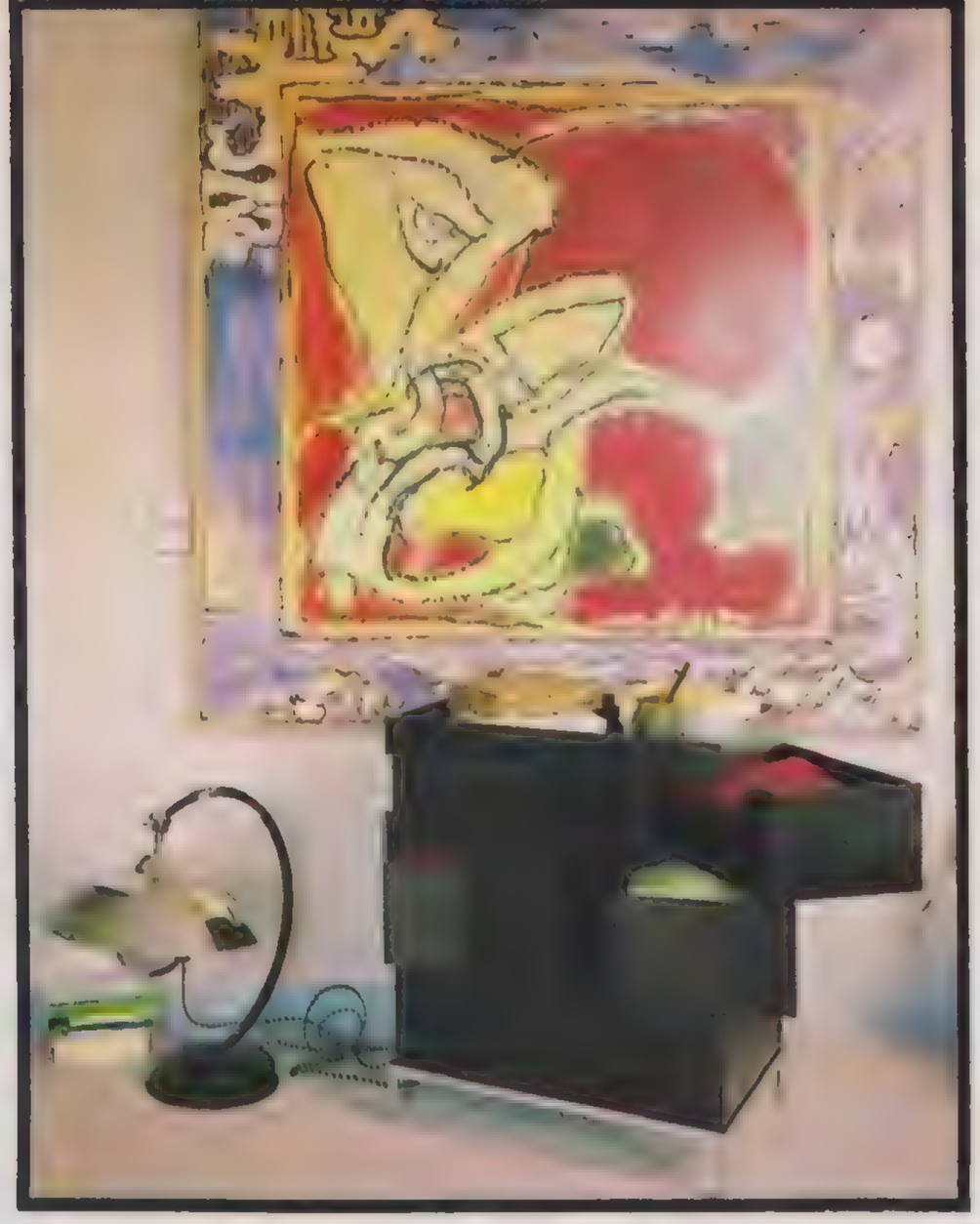
François Halard

MICHEL GUY'S PARIS APARTMENT: ATOP THE 1930S TABLE, JEAN MESSAGIER SCULPTURES; BELOW THE TABLE, BRONZE VIOLINS BY ARMAN

For France's former cultural minister Michel Guy, Putman designed a luxe, art-filled apartment

EIGHTEENTH-CENTURY CHAIRS BY JACOB, EILEEN GRAY'S "BLACK BOARD" RUG

GREEK, JAVANESE AND EGYPTIAN SCULPTURES ON
SEVENTEENTH-CENTURY TABLE



ALECHINSKY PAINTING, FORTUNY LAMP,
EILEEN GRAY'S SWIVEL BUREAU

MARBLE TUB ON EGG-SHAPED FEET

ANDRÉE PUTMAN WITH SOME
OF HER FAVORITE THINGS:
STEEL-AND-LEATHER CHAISE LONGUE
DESIGNED BY LE CORBUSIER
IN 1927, PAINTING BY
CONTEMPORARY ABSTRACTIONIST
JEAN-PIERRE PINCEMIN, AND, ABOVE
HER HEAD, PAINTING BY LATE
DUTCH ARTIST BRAM VAN VELDE

THAT OLD BLACK MAGIC CALLED LACE

Nothing but Nothing combines for sex and lust all that glamorous old-world alluring lustre that— now's here. Actress Diane Lane, whose movie Cotton Club will be released in December, wears the black lace on these four pages. The impact's unmistakable! . . . This season there's black lace in everything from gloves and the smallest wisp of blouse to the biggest dress for evening. How far you take it is up to you. Diane—who at nineteen has been a stage and screen actress for thirteen years—loved the way these clothes made her feel even though she usually leans to more casual evening looks. On this page, lace to her fingertips, starting with **Norma Kamali's** dynamite dress, the fullness of its lace skirt contrasted with a small crushed velvet top. About $274. Late September at Bloomingdale's; Kaufmann's; Higbee's; Hudson's; ZCMI, Salt Lake City UT; Liberty House of Hawaii . . . . Close-up, right, the seductive rhinestone-sprinkled gloves by Sachiko for LaCrasia. Perfect accompaniment for this black lace dressing: the mix of gun-metal and stone jewelry that's news now. And the perfect counterpoint: the makeup that's news now—soft, natural, and underplayed. These four pages: hair, Garren for Garren, NYC; makeup, Alberto Fava. Details, more stores, next to last pages.

Bob Berman

THE NEW YORK COLLECTIONS

DIANE LANE

THAT OLD BLACK MAGIC CALLED LACE

All stops out: Black and gold lace dress, *this page*—strapless, full-skirted, spectacular. Scaasi Boutique. About $1930. Saks Fifth Avenue; Gorfinckel's; Auer's, Denver CO; Capriccio, Scottsdale AZ and La Jolla; Neiman-Marcus; Giorgio, Beverly Hills. . . . Another, very different way with lace: small, beguiling blouses like Nipon's T-shirt, *right*, to wear with a velvet cardigan. Or, equally attractive and less predictable—under a jacket that's black-and-white tweed, or white cashmere, or twill. Blouse, about $150. From Albert Nipon Collectibles. Mid-Oct. at Bonwit Teller; Jordan Marsh, Boston; Belk Regency, Augusta GA; Godchaux's, New Orleans. . . . Diane, who says her shopping system is like "hunt-and-peck typing", loves pairing unexpected pieces together. What she's pairing together in life style: college courses at night, continuing her acting career, a decided "yes, yes, yes" to combining it with a family some day. Details, more later, last pages of this issue.

THE NEW YORK COLLECTIONS

DIANE LANE

Eric Boman

Easygoing good looks: epitomized by the fresh, young beauty of actress (next in the television movie "Wet Gold"), model, and Princeton sophomore Brooke Shields; the California coastline; the rethinking of casual dressing. It starts with the lift of white, with a change in scale, *above*, in a great—great big!—take on a fisherman's sweater—collared ivory cable knit wool, in the long, loose shape that's news for sweaters this year. About $350. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** With their wool flannel pants, about $250. Bergdorf Goodman; Woodward & Lothrop, Ivey's, Carolinas; Higbee's; Hudson's; Balliet's. . . . *Opposite page:* Easygoing makeup—it starts with subtle colors, all from Maybelline: Soft Fresh Peach cheeks, The Divine Browns on eyes. Zoran sweater. These eight pages: Hair, Nicky Clarke of John Frieda, London; makeup, François Nars. Fashion information, additional stores, see next to last pages.

TIME-OUT DRESSING

A change of pace: What you get with unexpected new takes on key casual sportswear, now with a difference in scale, in shape, in the season's new "color"—fresh white… What you see on these eight pages in the casual, carefree attitude of Brooke Shields at Big Sur…

THE NEW YORK COLLECTIONS

Toscani

TIME-OUT DRESSING

The change in casual dressing continues with one of the terrific jackets of the season, *opposite page:* creamy fiber-filled lambskin with a big sheepskin collar, cut long enough to move over almost anything: from **North Beach Leather.** Here, over Matsuda's wool gabardine suspendered stretch pants anchored with stirrups. Jacket, about $550. North Beach Leather Boutiques NYC; Atlanta; Chicago; Houston; Dallas; San Francisco. Pants, about $215. Boutique Matsuda, NYC; Maxfield, Los Angeles; Macy's, San Francisco. . . . *Above:* Another unexpected idea: the teaming of an oversized take on a football sweater, by **Kasper for J. L. Sport** with **Norma Kamali's** white lace circle skirt. Wool sweater, about $130. Lord & Taylor; John Wanamaker; D. H. Holmes, New Orleans; Neiman-Marcus; I. Magnin. Skirt, about $172. Bloomingdale's; John Wanamaker; Robinson's, California; Liberty House of Hawaii. Fashion details, more stores, last pages.

TIME-OUT DRESSING

What hits you immediately: all-out ease occasioned by innovative takes on familiar pieces, *opposite page*, pants—knitted, narrow, leotard-like (about $400), with a different shape for a sweater—charmingly squared-off (about $440), and for a jacket—big, boxy, cleanly collarless (about $650). All, of cashmere, by Zoran. Zoran, NYC and Washington DC; Colitti, Millburn NJ; Linda Dresner, Troy MI; Ultimo, Chicago; Holt Renfrew of Canada. . . . *Above:* The difference in a season of big coats—one of the biggest! The enveloping scale and inviting plushness of WilliWear/Willi Smith's "teddy bear" of a coat. Of acrylic fake fur, about $390. Barneys; John Wanamaker; Commander Salamander, Washington DC; Burdines, Mayfair FL; Mark Keller, Birmingham MI; Liberty House of Hawaii. Details, more stores, last pages.

Toscani

TIME-OUT DRESSING

The appeal of the natural: in the elemental beauty of the sand and surf . . . of a young girl running on the beach . . . of uncontrived, uncomplicated, pure white dressing: the charm, *opposite page*, in classic wool flannel pleated trousers, and a soft wool and linen challis shirt gently tied at the neckline. Both, Albert Nipon Collectibles. Shirt, about $170; trousers, about $180. Mid-October at Bloomingdale's; Helen's Of Course, Portland OR and Seattle WA. Jewelry, Bulgari. . . . *Above:* The appeal of Brooke in a little fur-felt hat, with barely a stitch of makeup. What is there, what adds the subtlest enhancement: a touch of soft, natural colors from Merle Norman—sheer Nutmeg blush, Satin Toast lipstick and a light sweep of Buttermint shadow on eyes. Hat by Madcaps. Shirt by Marithe & François Girbaud. Fashion information, next to last pages of this issue.

GREAT

JACKETS!

—a separate story for day

No question—in a year of menswear tailoring, it's a season of jackets! Jackets cut like a man's—with stronger shoulders, longer lengths, in wonderful fabrics and textures. And that's the key—the more texture, the more versatility. It's what makes the jackets on these four pages very movable—over pants, skirts—and very appealing. . . The most beguiling!—a cashmere jacket in the prettiest, most unexpected shade of pale pink,* *left*. From **Donna Karan and Louis Dell 'Olio for Anne Klein & Co.,** with slight shaping in the middle—it slips on over an ivory cashmere polo sweater, checked wool trousers. Jacket, about $540; pants, about $260. Macy's, Herald Square; Montaldo's; John Baldwin; Hudson's; Dayton's; Nordstrom, Seattle. . . . The best "separate" jacket around, *right*—one taken directly from a man—with a difference you notice in the squareness of the shoulders, the refinement of man-tailored details. From **Perry Ellis,** in a cream, rust, brown, and burgundy houndstooth wool, over his cream silk pleated-front shirt, classic taupe wool covert trousers. Jacket, about $340; pants, about $220. Bergdorf Goodman; Higbee's; Neiman-Marcus; I. Magnin. These four pages: hair, Garren for Garren, NYC; makeup, François Nars. Details, more stores, last pages this issue.

King

GREAT JACKETS!

Jackets that feel as good as they look, that catch the easygoing spirit of the season . . . Perfect example, *left*, from **Calvin Klein**—in the most wonderful subdued heather plaid, worn over an oatmeal cashmere pullover—tucked neatly in—and clay plaid wool covert trousers Jacket, about $390; pullover, about $350; trousers, about $240. Lord & Taylor; Montaldo's; Gidding-Jenny, Cincinatti OH; Swansons on the Plaza; Bullocks Wilshire, Wilshire Blvd CA . . . A jacket that moves around the way a man's does. From **Ralph Lauren,** *right*, a sharp double-breasted jacket in a wonderful green, wine, mustard, and brown Harris tweed worn over brown silk velvet pants. Jacket, about $478. Late October at Saks Fifth Avenue; Polo/Ralph Lauren Shop, Atlanta; Marshall Field's; Polo/Ralph Lauren, Kansas City MO; Neiman-Marcus; Nordstrom, Seattle. Details, stores, last pages.

AN EASY SIDE TO EVENING

The other side of evening dressing: easier, more low-key, based on familiar pieces—skirts and sweaters, pants and jackets—unexpectedly elevated to a different level with luxurious fabrics, arresting ornamentation, and the kind of relaxed attractiveness you see, *left*, in dressing as effortless as a pyjama. **Halston's** beguiling grey silk velvet tunic top that drapes and folds over matching pull-on pants. Halston Made-to-Order at Olympic Tower, NYC. . . . Or, *right*, in a skirt and sweater lifted out-of-the-ordinary: **Valentino Night's** black sweater—one of a collection of outstanding sweaters for night—cut out and hand-embroidered with rhinestones, over a black silk crêpe pleated skirt, sparkled with rhinestones at the hem. Sweater of cashmere and wool, about $3085. Skirt, about $1140. Valentino Boutique, NYC; Saks-Jandel; Valentino Boutique, Washington DC; Neiman-Marcus; Amen Wardy, Newport Beach CA. These four pages: Hair, Christiaan; makeup, Michel Voyski. Details, last pages.

AN EASY SIDE

A different level of dressing at night: low-key yet luxurious, effortless yet ornamental, familiar yet unexpected—the appeal, *left*, behind **Gloria Sachs's** dazzling way with a sweater set: a navy cashmere cardigan cuffed with gold beads and matching tank top beaded at the neckline, eased over a pleated skirt patterned in navy and gold herringbone lamé. Tank, about $360; cardigan, about $500. Skirt of acetate and rayon, about $400. Turnout, late September at Lord & Taylor; Kaufmann's; Montaldo's; Neiman-Marcus. Skirt at I. Magnin. . . . *Right:* From **Carolina Herrera,** essentially casual elements—a jacket and pants—"turned" with fabrication, with beads embroi-

TO EVENING

dered on the innovative sleeves of a little gold silk and satin "toreador" jacket pulled together with a black silk cravate blouse and black silk velvet trousers. Turnout, about $11,250. To order, late September at Saks Fifth Avenue; Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA. Fashion details, and more stores, last pages of this issue.

Arthur Elgort

THE DIFFERENCE IS A COAT...

On these twelve pages, strong "coat-minded" dressing with dash and style; the kinds of clothes you really want to live in...Everything beginning with a coat or a longer jacket. And the way it really anchors a look, a wardrobe, and pulls together anything and everything that goes on under or around it...

Antonio

Instant impact, left—in Kasper's wonderful navy wool coat cut with the swagger of a man's —the design of an "officer's." For J.L. Sport. About $350.
This page: The scale, the presence, you want from a coat—navy wool with a luxurious natural beaver notch collar—
A Trigere Coat for Abe Schrader. About $750. Details, stores last pages.
Antonio
THE NEW YORK COLLECTIONS

A [illegible] Chevron skirt in [illegible] Michael Kors' [illegible] wool [illegible] [illegible] wool [illegible] [illegible] [illegible]

DIFFERENCES...

A coat that wraps like a bathrobe —and is just as comfortable —Evan Picone's —in lightweight navy wool flannel, worn with grey and white striped wool/polyester trousers. Coat, about $200; pants, about $88. Hair by Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup by Leventé for Garren, NYC.

In a season strong on pants, the best dresses turn up in versatile jerseys —Frances Henaghan's in black, double-knit merino wool, tailored along the lines of a coatdress. About $195. Details, stores, last pages.

Antonio

DIFFERENCES...

A different kind
of suit dressing, *opposite page*,
in black wool—Halston Originals'
suit, sweater, and scarf,
with a longer, 3/4 jacket lined
in royal blue, cut like a topcoat. About $2085.
Left: A new take on black leather—the raciest!
A big, rounded, zip-up-the-front 3/4 coat
of textured leather—something terrifically
unexpected to wear over black velvet at night
...by Michael Hoban for North Beach Leather.
About $425. Details, stores, last pages.

DIFFERENCES...

Part of the texture contrast that's everywhere this season, here as plaid over plaid, in a great "working" suit from Christian Dior Sportswear—with a jacket that has stronger shoulders, a longer length. Jacket, about $392; skirt, about $172; shirt, about $152.

A find this fall—a dress with a little "more" —Adele Simpson's —in black and white wool with a chevron pattern, a squarer shoulder, safari cargo pockets. About $420.

THE NEW YORK COLLECTIONS

Antonio

Chuck Baker

A very "pulled-together" look with texture appeal, with a more relaxed attitude—Nat Kaplan's beige wool tweedy cardigan [illegible] with a beige Ultrasuede skirt. About $658. Details, stores, last pages.

What to look for in a pants suit now—a jacket that's a little longer, a little more interesting. From Carmelo Pomodoro for Betty Hanson, a navy wool and silk wrap-and-tie jacket, "softened" by a fringed paisley scarf. Jacket, about $300; pants, about $170. Hair and makeup by Ray Allington

A great-looking black wool pants suit with enough dash, enough finish to go anywhere. The jacket, double-breasted, strong-shouldered, brass-buttoned. Adolph Schuman for Lilli Ann. Jacket, about $240; pants, about $130. Hair by Edward Tricomi for Pipino-Buccheri Salon, NYC; makeup by Leventé for Garren, NYC

Unexpected!—terry cloth—in a winterized charcoal grey—Norma Kamali's "one-of-a-kind" wrap storm coat with a big dark-grey "Persian lamb" collar and cuffs, square-cut shirt, pleated pants. Coat, about $270; shirt, about $84; pants, about $80. Hair and makeup, these two pages, by Ray Allington

DIFFERENCES...

A pinstriped dress that does what a pinstriped suit does, but is easier, softer—especially in the skirt—Joan & David's navy wool shadow pinstripe—a wonderful alternative! About $220. Details, stores, last pages

Perfect late day to dinner dressing—a charming black pants suit in wool crêpe with a cropped jacket, jeweled buttons, over an ivory silk charmeuse blouse. By David Hayes. Turnout, about $570

Chuck Baker

DIFFERENCES...

New twist: a wonderfully subtle black and olive plaid knit mohair ¾ jacket that works and feels like a short coat—perfect, over olive wool pants, a plaid wool shirt. By Escada. Jacket, about $540.

In a season of tailoring, of pants, when you find a dress for day, a dress that works under a coat—grab it fast! Good example: Stanley Sherman's tan suede chemise with the contrast of a black wool knit cowl and cuffs. About $455. This page: Hair and makeup by Ray Allington

Chuck Baker

A terrific coat for all seasons—a tan oiled cotton poplin shell over a wool topcoat—the "look" of two coats in one—all over a tattersall shirt, grey flannel trousers.
Sal Cesarani for Cesarani/Spencer.
Coat, about $650.
Details, stores, last pages.

THE NEW YORK COLLECTIONS

Antonio

VOGUE'S

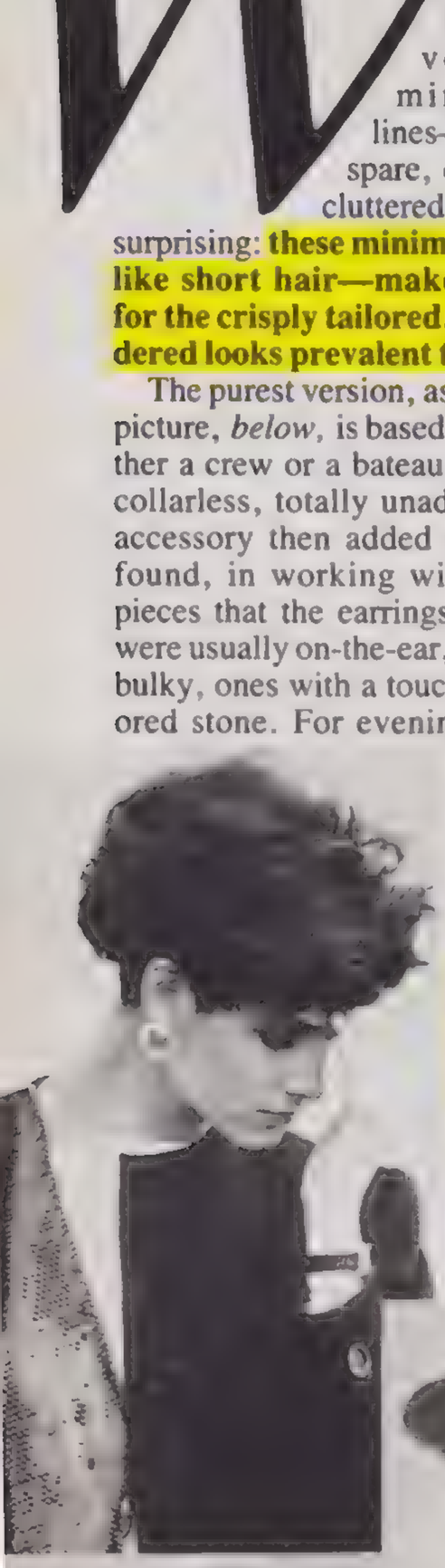
Last Word

ON FASHION IN THIS ISSUE

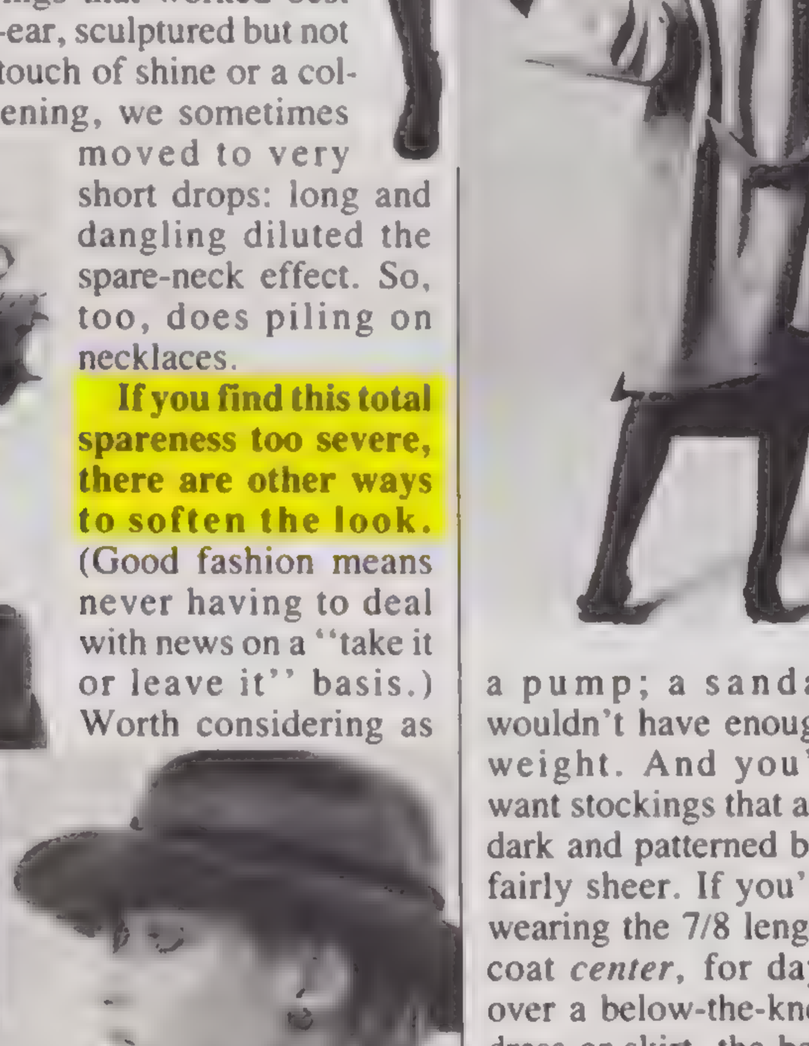
What works and what doesn't: with uncluttered new necklines . . . or romantic evening dressing-gown looks; when it comes to a question of length . . . or using white as an accessory "color"

What's emerging as one of the season's key looks? Clothes with very modern, minimal necklines—ones that are spare, clean, and uncluttered. It's not really surprising: **these minimal necklines—like short hair—make perfect foils for the crisply tailored, square-shouldered looks prevalent this season.**

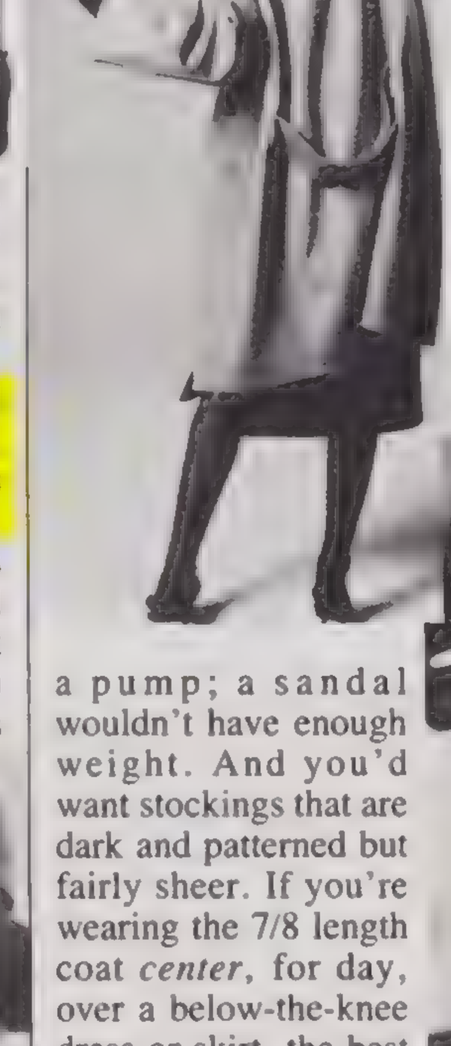
The purest version, as you see it in the picture, *below,* is based on a top with either a crew or a bateau neck; one that's collarless, totally unadorned. The only accessory then added are earrings. We found, in working with these sorts of pieces that the earrings that worked best were usually on-the-ear, sculptured but not bulky, ones with a touch of shine or a colored stone. For evening, we sometimes moved to very short drops: long and dangling diluted the spare-neck effect. So, too, does piling on necklaces.

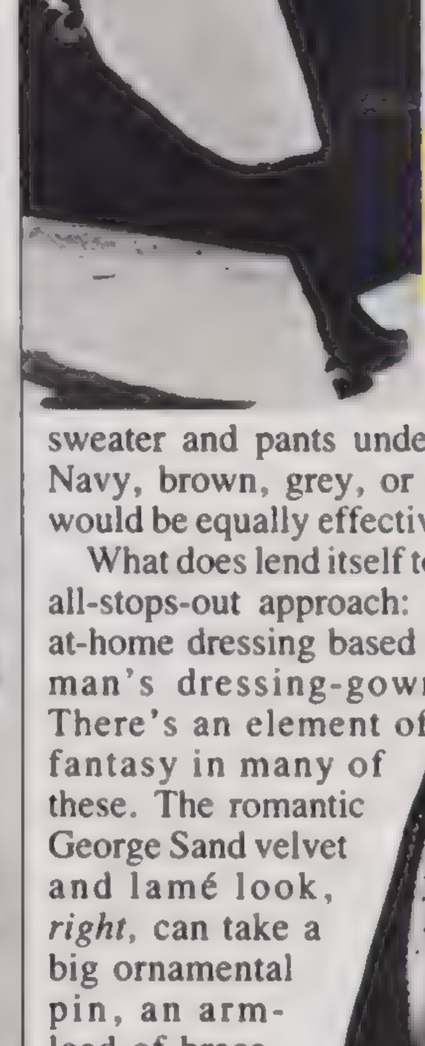


If you find this total spareness too severe, there are other ways to soften the look. (Good fashion means never having to deal with news on a "take it or leave it" basis.) Worth considering as softening touches: a paisley scarf draped softly around the neck; a little square of point d'esprit or lace; a fringed cashmere muffler.

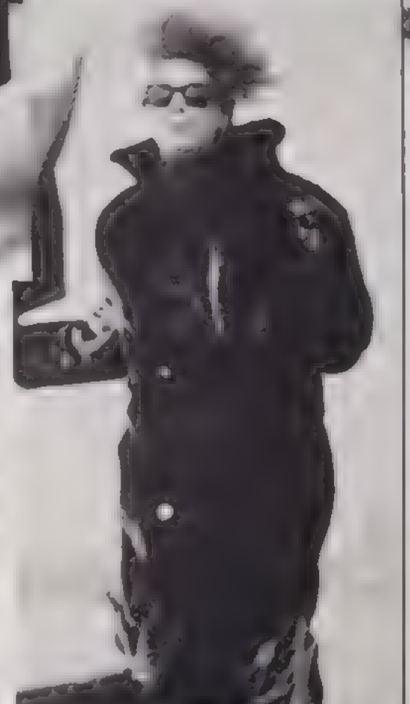


What becomes clearer each season: **there's always more than one "right" length.** And that when you think about length, it's more and more as only one factor in overall scale and proportion. What does go into considering length now: what works in the way of stockings and shoes . . . and you can see some quick rules-of-thumb in the pictures, *here.* At night, with a coat or dress that's above-the-knee, *top,* you'd want some version of a pump; a sandal wouldn't have enough weight. And you'd want stockings that are dark and patterned but fairly sheer. If you're wearing the 7/8 length coat *center,* for day, over a below-the-knee dress or skirt, the best shoe would be one on a fairly high heel. If you're wearing the coat over trousers: flat shoes. A really long coat, *above,* worn over trousers is at its best "grounded" with the kind of textured, flat shoes you see here and dark, matching legs. **By-and-large, the most attractive stockings are less opaque than last fall's, and they're densely patterned.**

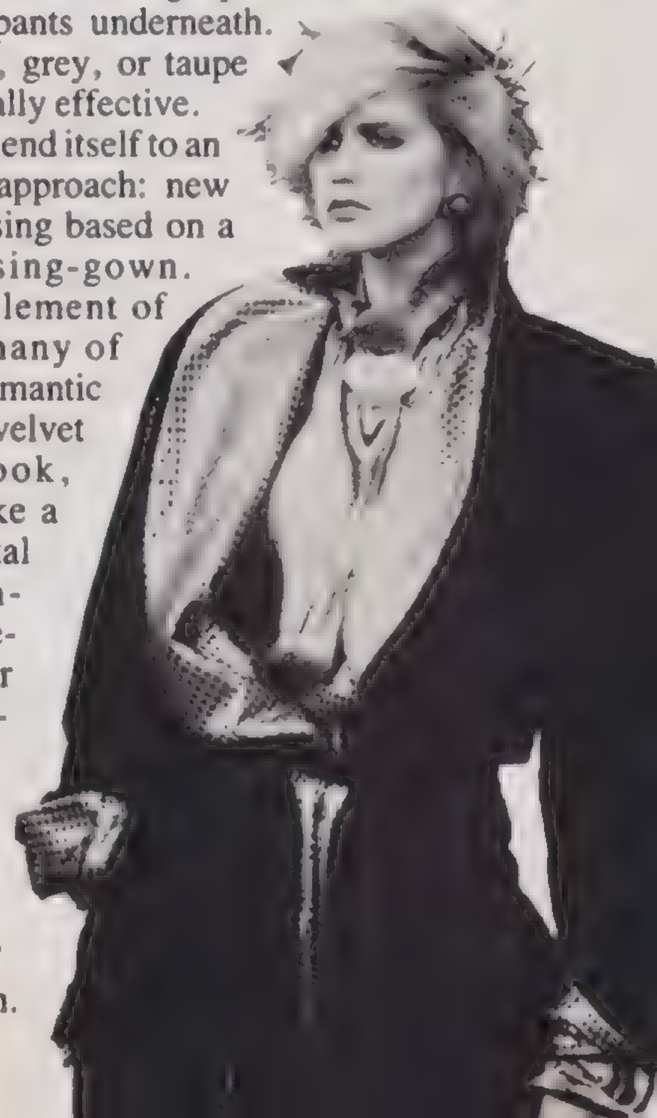




Every so often, a fall like this rolls around when white shows up in almost every collection. And while white is flattering to most women, wearing it takes some thinking through. One "trick" that may help: think of white as "color" . . . and one of the best accessories around. It's not likely you'd wear head-to-toe red or green. And wearing all white—except at the beach—can end up in a look that's "snow princess." **Wearing just one white piece—a jacket, skirt, or coat—"lifts" everything else.** The white fur coat, *left,* was deliberately photographed with a black sweater and pants underneath. Navy, brown, grey, or taupe would be equally effective.



What does lend itself to an all-stops-out approach: new at-home dressing based on a man's dressing-gown. There's an element of fantasy in many of these. The romantic George Sand velvet and lamé look, *right,* can take a big ornamental pin, an armload of bracelets, your headiest perfume: whatever does it for you. And that, in fact, is the "litmus test" for any fashion.



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Some wrinkles are genetically programmed to appear at a certain point in our life. Some aren't.

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No matter what kind of skin you've inherited, skin that looks younger longer can be part of your legacy.

HEALTH *style*

Breathing: getting it right . . . contraceptive-sponge update . . . dealing with pain . . . health-conscious design . . . nutrition counseling: help or hype?

diet counseling

Dessert is no longer a "banned" food. Eating healthfully, say experts, doesn't mean that you can never again eat the foods you enjoy most. But it does require a certain degree of moderation, so that every lunch or dinner doesn't end with a high-fat, high-sugar splurge. Watch for new restaurant/hotel menus that feature calorie/nutrition breakdowns (Hyatt Hotels, for one). And, consider a sweet-but-light dessert option, like fresh orange slices—on hand in every restaurant with a bar!

Eating—once simply a matter of taste—is now very much a question, too, of health. How more and more women are reconciling the two: with the help of an eating "coach"—a personal nutrition counselor—whose role is to help balance the goals of weight loss or gain, energy, and well-being with the realities of an active woman's time demands and the not-to-be denied pleasures of food. Among the most notable, vocal converts: Martina Navratilova, who credited her first-time win of last year's U.S. Open to the help of her nutritionist. More proof of the growing trend: today, nutritionists are to be found not only in doctor's offices or hospitals, but in health clubs, department-store clinics, even skin-care salons.

While some experts applaud this new nutrition awareness, many caution that all nutritional advice is not equal—and that some can be dangerous. Also controversial: whether or not the average healthy woman even needs an expert to help guide her to a sound diet, or whether a bit of at-home reading, plus a dose of common sense, isn't sufficient.

"I think every woman could benefit from at least one consultation with a nutritionist, for a general eating 'check-up,' so to speak," advised George L. Blackburn, M.D., Ph.D., associate professor of surgery, Harvard Medical School and director, Nutrition Support Service, New England Deaconess Hospital. "Studies of women who have made successful dietary shifts, whether to lose or gain weight or improve their overall health, show that while half of them were able to do so on their own, an equal number felt the need for outside help. Of those who had assistance, 20 percent credited their physician, while 15 percent visited a nutritionist."

Other experts stress that nutrition is not a panacea. "A balanced diet is certainly a valid health concern, but it

(Continued on page 783)

ARTHUR ELGORT Hair: Stephane Lemaire; makeup: George Newell

new "balance"

"Knowing the food groups and using them as a daily eating guide is really all that a healthy woman needs to do in order to eat the 'right' diet," said Harvey Katzeff, M.D., of The New York Hospital-Cornell Medical Center. What's changed: along with the basic daily four—fruits and vegetables (four servings); breads and cereals (four servings); milk and dairy (the equivalent of two cups of milk); meat, poultry, fish, and beans (two servings)—there's a fifth, called fats and sweets, to be sampled sparingly, based on the fact that it is high in calories/low in nutritional pay-offs. Also different, said Dr. Katzeff: "Whereas once we considered meat, poultry, fish, and beans as the main food sources with everything else as condiments, we now urge exactly the opposite approach, as most of us get more protein—and fat—than we need. Also, you don't have to eat three meals every day. You can eat five or six mini-meals some days, for more satisfaction, fewer cravings."

By now, most of us steam/broil/bake our foods, avoid rich sauces. But—what if you're bored with salad, short on time? Buy cleaned, cut-up vegetables at the supermarket salad bar, quickly stir-fry in the smallest amount of vegetable oil plus a bit of water or chicken broth—for a low-fat change

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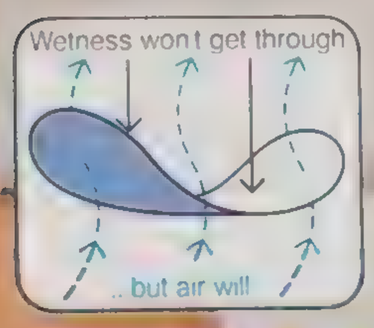

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Air flows through for a drier you.

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diet counseling

(Continued from page 780) is not a cure-all. I am very concerned about so-called experts who promise that specific diets can improve a woman's fitness, cure her acne or menstrual cramps, or reduce stress or tension. There is no magic to nutrition. By now, most women are aware that the healthiest diet is one that is low in fat and high in complex carbohydrates, and should be able to decide whether they are eating too much or too little for their health," said Harvey L. Katzeff, M.D., assistant professor of medicine, The New York Hospital-Cornell Medical Center.

What if you find that it's not so easy to judge your nutritional status while eating on the run—or that you have a hard time keeping your weight stable no matter how hard you try? Whom should you see? According to Dr. Blackburn, the place to begin is with your physician, to be sure that your eating difficulties or weight changes aren't signs of a more serious medical problem. "But a doctor seldom has the time or training to review your daily eating habits meal-by-meal. The expertise you require is that of a registered dietitian, who can help you to translate your new eating goals into daily practice."

The problem today: not everyone who is dispensing nutritional advice is truly qualified to do so. The first thing to look for: the initials R.D. after the name. This means that the person has been certified by the American Dietetic Association, has the proper academic background, and keeps up with required continuing-education courses. "Don't be afraid to ask questions about the counselor's background. And be wary of anyone who does not request a referral from your physician, or who urges you to buy only specific packaged foods and supplements that he or she sells," said Stephen Barrett, M.D., editor of *The Health Robbers* (G.F. Stickley Co.).

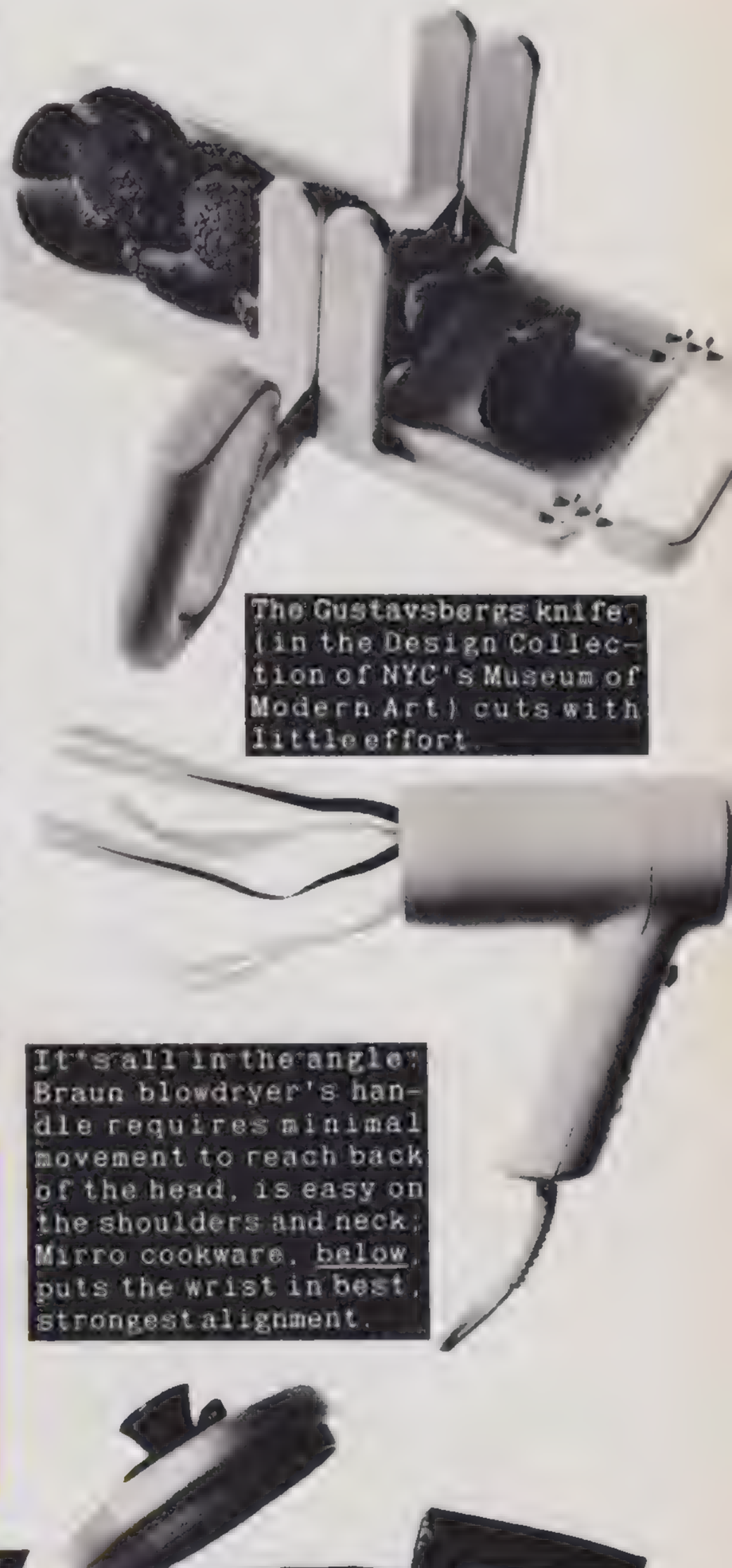
"Before you visit a dietitian, do some homework," suggested Dr. Blackburn. "Keep a diet diary for three days, one of which is on the weekend, listing the time, place, foods you ate, size and quantity. Then you and the dietitian can discuss your eating specifics, not just generalizations."

How often you will need to see a dietitian depends on your goals. According to Christine Hart, R.D., a nutritionist who works with physicians at NYU Medical Center, "For a woman who just wants to check that she is getting all the nutrients she needs, one or two initial visits, plus a three-month follow-up, may be enough to produce the changes she's after, while a woman who is very entrenched in poor eating habits may want to visit a nutritionist weekly or bi-monthly until she is comfortable with her new eating program, then taper off as her confidence increases." Women who require special diets owing to hypertension, diabetes, or cancer treatment can work out a suitable schedule in conjunction with their physicians.

To get the most out of nutritional counseling, you must be honest with yourself. If you're not really ready to make a change, no one can give you that resolve. "Seek out a nutritionist who is not only well qualified but with whom you feel a rapport," urged Hart. "What you want is a partnership—and a diet that is not only healthful but is suited to your tastes and life."—SHARI MILLER

FINDING A NUTRITIONIST

Start by asking your physician or local hospital. Also a growing source for referrals: your employer, more and more of whom (American Express Company for one) are offering such sessions as part of corporate wellness programs. The American Dietetic Association (430 N. Michigan Ave., Chicago IL 60611) can provide names of qualified nutritionists. The American Heart Association has an informative booklet on nutritional counseling (write AHA, Box N, 7320 Greenville Ave., Dallas TX 75231), and can refer you to local programs geared to heart patients—the Los Angeles chapter, for example, sponsors nutritionist-led "tours" to local supermarkets.



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It's all in the angle: Braun blowdryer's handle requires minimal movement to reach back of the head, is easy on the shoulders and neck; Mirro cookware, below, puts the wrist in best, strongest alignment.

DESIGN FOR HEALTH

There's a healthy new approach to design today: office furniture, cookware, sports gear, even hairdryers are being created to accommodate the body, not stress it—setting it in the most comfortable, efficient position. One important element of change photographed here: handles. When a handle follows a 19° angle (patented and called Bennett's Bend), the wrist lines up with the arm, giving a strong, easy grip. The angled handles here were reviewed by a team of occupational therapists in the department of rehabilitation medicine at The New York Hospital-Cornell Medical Center, who agreed that they may prevent strain in susceptible people. While all this is particularly helpful to the arthritic, elderly, and weak, it also benefits the strong and healthy. There's also a tennis racquet that uses Bennett's Bend to help reduce the risk of tennis elbow.

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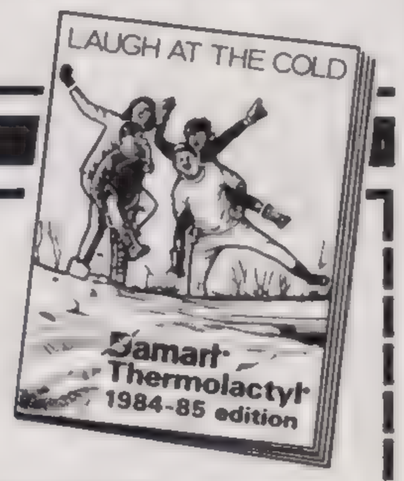

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HEALTH *style*

Are you breathing?

BY DIANA M. ACETI

You're about to face a crucial career meeting; your heart and mind are racing. How can you calm down? Taking a few slow, deep breaths could affect your performance—and your future.

Although breath awareness has become a vital part of the '80s health consciousness, many of us don't take the time—or don't know how—to breathe correctly. If you look at a sleeping baby, you'll notice rhythmic deep breathing from the diaphragm, the dome-like muscle between the chest and abdominal cavity. If, like most adults, you have developed bad breathing habits, it's not too late to relearn what once came so naturally.

Breathing supplies the oxygen that keeps our metabolic fires burning. An ancient Yogic proverb states that "life is in the breath; therefore, he [or she] who only half breathes, half lives." For vibrant health, optimum energy, and a relaxed mind, it is important to take complete breaths, utilizing your entire lungs. In a process called "gas exchange," oxygen is taken in by the blood, while waste products (CO_2) are released and exhaled. Says cardiovascular surgeon Alan Hymes, M.D., clinical assistant professor of medicine at the University of Minnesota School of Medicine, co-author of *Science of Breath* (Himalayan Publishers), "Your blood is not evenly distributed throughout the entire lung field. For a good mix of blood and oxygen, diaphragmatic breathing is the most efficient, as it pulls the air down into the lower, gravity-dependent portions of the lungs where most of the blood circulates."

Dr. Hymes points out anxiety is more frequently associated with chest breathing. "Clinical cases show chest breathing can set off a state of sympathetic nervous-system arousal—an alarm reaction which may elevate adrenaline, causing a more rapid heart rate."

Studies indicate that diaphragmatic breathing can strengthen your heart and lower blood pressure. Chest breathing puts a greater strain on your heart, as it must pump more blood through to carry the same amount of oxygen. The blood also has to circulate more rapidly to compensate, resulting in an increase of blood pressure.

Doing it the right way can affect mood, energy, performance—even your health

James P. Smith, M.D., clinical professor of medicine and director of respiratory intensive care at The New York Hospital-Cornell Medical Center, said, "A good stretch of the lung and chest walls can improve lung function. Deep breathing also quiets the need to stretch the lungs by reducing nerve signals from the chest wall to the brain, often relaxing the whole system."

Breathing deeply and completely also may alter your emotional state, dissolve tensions, and heighten concentration. Alexander Lowen, M.D., founder of the Institute for Bioenergetics, and his therapists believe that powerful feelings and fears can be unconsciously buried in the body's musculature. They think deep, controlled breathing can help to liberate them.

How do you learn to breathe diaphragmatically? Lie down on your back on a mat or rug, with one palm placed on the center of your chest; the other on the lower edge of the rib cage where your abdomen begins. As you inhale, the lower edge of your rib cage should expand and your abdomen should rise; during exhalation, the opposite should occur. Be sure to cultivate the habit of harmonious, rhythmic breathing—and breathe through your nose instead of your mouth, as the nose prepares and modifies the breath for assimilation by the body.

What is the best way to breathe during heavy exercise? David Balsley, R.P.T., director of the Sports Medicine Performance and Research Center at The Hospital for Special Surgery, NYC, said, "It's important to breathe completely to prevent injury and increase efficiency. When you're exercising, pushing hard, breathe out to avoid creating strain. When you relax, breathe in—and use diaphragmatic breathing when possible, so as to suck more air in and use your entire lung."

Hatha Yoga takes diaphragmatic breathing a step further. Sit up with a straight spine and focus your mind on your breathing. Suck all the air out of your abdomen. Letting your abdomen protrude, breathe into your abdomen, middle chest and then your upper chest, gently raising your rib cage. Exhale in the opposite direction pulling your abdomen in.

Relearning proper breathing can take time and patience, but being aware of the quality of your breathing could make a real difference in how you feel. ▽

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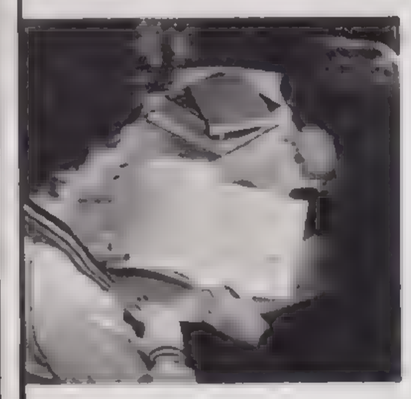

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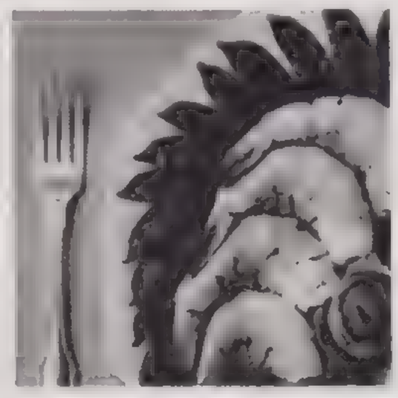

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Q&A

Contraceptive sponge pros and cons . . . tweezing hair: is it safe?

How effective is the new contraceptive sponge? Is it safe?

A new barrier contraceptive, the sponge, is gaining popularity with women. "It's convenient—a woman can insert the sponge hours before intercourse—and it's comfortable. To use computer terminology, the contraceptive sponge is 'user friendly,' " said Robert A. Hatcher, M.D., professor of gynecology and obstetrics at Emory University School of Medicine, director of the Emory University/Grady Memorial Hospital Family Planning Program. Although the sponge can be purchased over the counter, it's safest to use the sponge under medical supervision.

"Studies have shown that the sponge is slightly less effective than the diaphragm at preventing pregnancy," said Dr. Hatcher. "But when such things as the simplicity of using the contraceptive sponge are compared to the more inconvenient, complicated diaphragm, results may prove the sponge more effective than once suspected." Among the complications associated with the diaphragm that are absent from the sponge, for example: the tendency to urinary-tract infection.

Another sponge plus: preliminary studies suggest that the spermicide nonoxynol-9, used in the sponge, with the diaphragm, and in other contraceptives may inhibit growth and transmission of herpes virus type II, gonorrhea, and chlamydia.

The sponge has been in the news lately owing to its link with toxic shock. "There were five cases of toxic shock reported during the first nine months of the sponge's release on the market," said Dr. Hatcher. "In three of these cases, women wore the sponge longer than the thirty-hour period recommended as safe by the FDA and the Today sponge manufacturers. The other cases represent the normal statistical incidence of toxic shock in women, and may have been caused by factors other than the contraceptive sponge. The Centers for Disease Control concluded that the number of reported cases is too small to determine a link between the sponge and toxic shock," said Dr. Hatcher.

The debate about the sponge's efficacy and safety continues. Until more test results are in, the way to maximize the sponge's efficacy and minimize any potential health hazards is to use it correctly, according to package instructions. For the manufacturer's pamphlet on the sponge write: VLI, 2031 Main Street, Irvine CA 92714.

Can tweezing or waxing distort follicles and cause ingrown hair, infections, scars, or stronger and coarser regrowth?

These temporary hair-removal methods result in very few problems—and do not cause stronger regrowth, according to Ronald Sherman, M.D., senior clinical instructor in dermatology at Mt. Sinai Medical Center in NYC. The hair may appear coarser because a short hair is less flexible than a long hair—but these methods do not influence the hair growth because the hair root remains intact, and it is the root that determines the structure of the hair.

"Neither tweezing nor waxing distorts the hair follicle; you are simply pulling the hair out above the root. The occasional problem occurs when the hair doesn't grow out through the pore but curls under the skin resulting in an ingrown hair. The body may respond to the ingrown hair as a foreign body, resulting in inflammation, infection, and sometimes scarring," says Dr. Sherman. Those with very curly hair are most prone to ingrown hairs. A common spot for ingrown hairs is the groin area after a "bikini wax," according to Dr. Sherman, and a susceptible woman should shave or depilitate instead.

It's not tweezing, but breaking the skin with a tweezer, that can result in a minor bacterial infection. To avoid infection, cleanse the area before plucking with rubbing alcohol. And use a good magnifying mirror to prevent mistakes. If skin is broken, apply an antibiotic ointment. ▽

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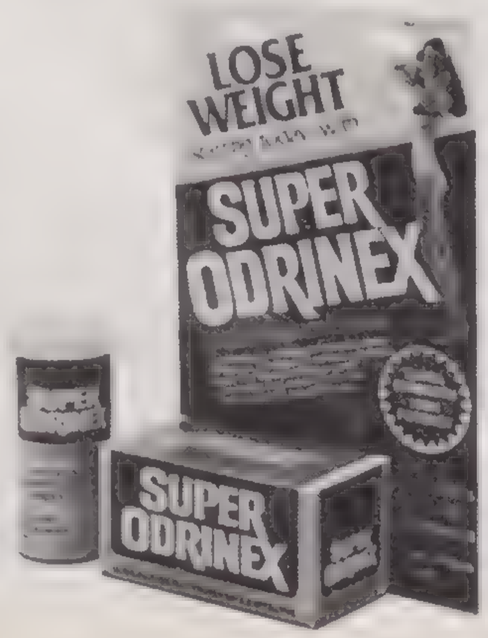

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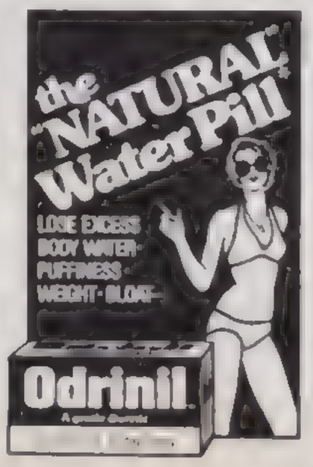

Your Well-Being

Pain as an attitude: how your thinking affects the way you feel

By Barbara Lang Stern

Do you deal with pain effectively? Your technique probably stems in part from childhood. You may have learned that when you hurt, someone would comfort and help you. But some children find that pain is one of their few ways of gaining attention and sympathy: they learn to exaggerate it. They also may learn to use pain to manipulate others and to avoid unwanted activities, a pattern that may extend into adulthood. Conversely, children can learn to be too stoic and ignore pain if that behavior wins approval; in adulthood, they may proudly or bravely refuse to take medication until the pain gets really bad.

Many people can't accept the need to limit their life style long enough to get something like tennis elbow or back pain under control. "They press on, being active, until pain forces them to stop," said Francis J. Keefe, Ph.D., associate professor of medical psychology and director of the Pain Management Program at Duke University Medical Center. "Then comes a period of inactivity, which often ends prematurely when they go back full tilt until things flair up again. Not only can this cycle cause additional injury and sensitization to pain, but also the person is learning to associate activity *with* pain. Eventually, ongoing chronic pain with no apparent physiological cause can develop."

Fortunately, the pain most of us must face is not constant and chronic, but so-called "acute" or intermittent pain of limited duration. In dealing with such pain, be aware of two major components: intensity, or how much it hurts; and emotional quality, or how much anxiety/emotional reaction you have. Some pain is emotionally more tolerable.

"While certain treatments work primarily on the emotional aspect of pain, they usually lower intensity as well," says Dr. Keefe. "This is because the general physiological arousal you experience during anxiety (such as increased blood pressure and heart rate) is associated with a release of norepinephrine in nerve endings, which makes them more sensitive to pain. So pain usually feels much more intense when you're anxious, less intense as you calm down."

Different pains indicate different treatments. With a tension headache, the goal is to relax specific muscles involved in the pain. With dental pain, the goal is to minimize the anxiety, thus lowering the general autonomic arousal that accompanies anxiety.

"You might start with a cognitive approach: listen to what you're saying to yourself," says Dr. Keefe. "When people get anxious, they tell themselves irrational things: 'I can't stand this; it's too terrible; I *hate* the dentist.' These self-statements, which you may be scarcely aware of, obviously influence your feelings and make the experience worse than it has to be. Try to examine each thought. Does it stand up to logical analysis? Can you present evidence that the pain really is going to be intolerable? Or can you make a more truthful and appropriate coping statement, such as, 'This is going to be difficult, but it's not always awful; and I can manage. I've managed in the past.'

"A second step is to become aware of the way you tense up when faced with possible pain, making yourself more responsive to it. Many people leave the dentist with a headache from muscle contractions around the face and scalp which they weren't even aware of. Learn what muscle tension feels like, and *practice* relaxing. Progressive relaxation is one good technique; biofeedback, another.

"Third, don't focus on a painful procedure (an injection), but distract yourself: imagine something delicious."

Finally, if any health-care professional isn't responsive to your needs, you'll feel a loss of control, which is sure to increase anxiety and arousal. It's important to assert yourself, let your needs be known, whether you want more explanations or fewer, or gentler treatment. Learning you can get what you need will re-establish your sense of control and help you to relax. If your requests are ignored, find someone who *will* honor them. ▽

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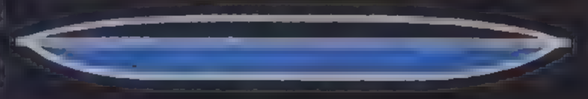

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GERALDINE FERRARO

(Continued from page 721)

to the phrase "First Lady," the interview becomes as intimate as a dormitory chat:

Sherrye Henry: *A traditional Catholic girl with a law degree, in 1960? And a legal career with children at home?*

Geraldine Ferraro: It wasn't a conscious decision. But finishing college at twenty, I was too young to think of having babies. I remember feeling almost lost, like "it's all over." I wanted more. I couldn't go to medical school, I didn't have the credits. And I was dating John, who was going to law school, so that was perfect. I was pleased to have a degree and pass the bar, but I also wanted to get married and have kids.

Now, I don't know how the damn thing came up; but before we were married, he said, I want you to stay home. And I said no, if that's the condition, I won't get married—it's as easy as that. So we compromised: I would stay home while the kids were little.

I didn't resent it, I don't regret it, but I'll tell you what did concern me: When I went back to work full-time—and remember, getting that job in the office of my cousin, the District Attorney of Queens, was kind of easy—I had a full-time housekeeper and worked only three blocks away, so I knew the kids would be all right. But I was fourteen years out of law school by then, and so tense the first month that I lost eight or ten pounds. It was as if I were dying. Everything I did, I expected someone to look at me and say, you've done it wrong, or, what's with this jerk? Terror since then? Not as bad as that—not in Congress, not in debates, not handling the Platform Committee.

As it worked out, I established a very good reputation in the DA's office in no time: I became their child-abuse expert, then went up to Appeals, then they made me head of the Confidential Unit, then the Special Victims Unit trying major cases. But it was nerve-wracking, which is why I ache so for displaced homemakers getting back into the work force. And I had a degree and didn't need the job!

Was John resentful? No, but I've got to tell you, if he had been, I wouldn't have done it. Now he wasn't nuts about my getting phone calls from cops at two in the morning saying we've got to take a statement, and I'd put on a pair of jeans, go out, and be back at five—particularly as we didn't need the money. Occasionally he said then, as he says now, I just want my wife.

SH: *A woman, without prior political experience, elected from Archie Bunker's own district in New York City?*

GF: I *wanted* to run for office. I was running a bureau where the victims were just incredible—all the sex crimes in the county, all the crimes against senior citizens. Do you know what it's like talking to a five-year-old girl who's been raped, or a fourteen-year-old boy who's been sodomized and can't look you in the eye, and you have a fourteen-year-old too? I had an elderly couple beaten up by their daughter and her boyfriend who wanted to testify against the guy but not against their daughter, and you can't do that. *Their* problems became *my* problems.

I wanted out, so I said to my husband, I'm going to run for office. I had worked on a lot of campaigns—the candidates were friends of mine, nice people, but I felt as talented as they. Then Matilda and Mario Cuomo gave me a ride home from a Bar Mitzvah, and I said to Mario, I'm thinking of running for office. And he said, what about Congress? And I said, I can't do that; but I told my husband, Mario wants me to run for Congress. Now, I had dealt with people, I knew if I spoke to them I could convince them to vote for me, and I felt I had something to sell. Discussing the issues wasn't easy, but in that campaign *I* was the issue: where my kids went to school, whether I called myself Zaccaro or Ferraro, insidious questions about my husband and his business and my personal life—I was always defending.

See Pat Flynn who runs my office? She was my secretary in the DA's office. She and her husband, my family, my daughter Donna—that kid worked at subway stops from 6:30 in the morning till 10:00 or 11:00 every night—we gave out forty thousand buttons. I didn't know if I was going to win, but I was sure as hell going down trying. The most god-awful things happened. We didn't have any volunteers, and money! I asked for it, but I couldn't get it, and the banks wouldn't lend it to me. So you know what I did the night of the election? We—the whole family—had worked every day for six months. We were personally in debt $130,000, and I had borrowed $40,000; and this is a person who never had any money! Know what I did? I went home, ate dinner, took my bath, and got into bed.

At ten o'clock that night John said, you've got to get up. I said, I'm afraid. He said, no matter what, you've got to be there. I kept saying, I'll wait. Then the office called to say we were winning; otherwise, I might have stayed in bed for twenty years.

SH: *But a pro-choice candidate, in a Catholic, blue-collar district?*

GF: I was raised in a convent; and if I were to become pregnant, I would never have an abortion, even at my age. I say, jokingly, I'd kill my husband; but a baby is a baby and the result of love. However, if I were to become pregnant as a result of rape, I don't know if I'd be so righteous. That decision would have to be mine, with nobody telling me what to do. Now, this is a conservative district, yes, but a lot of people feel as I do. If I lost my race tomorrow based on that issue, that's fine, I could not change.

At the time I was married, Church teaching said that when a woman's life was at stake, you had to protect the baby because it was in original sin and the mother had already had an opportunity to make her peace with God. So when I had my children, I went to a Jewish doctor; and before I went into delivery the first time, I said to my husband, John, please don't let me die. Would I have said that a week after the baby was born? Probably not, but I was young and frightened, and that is not a choice you make lightly.

SH: *A woman, within the Democratic Party leadership?*

GF: I don't feel diminished by the man's world, I feel challenged by it—to make an attempt, at least, to have a piece of it. The way you do that is by developing a relationship with the people you work with, and by always being prepared. When I went to Congress, I knew that I would be watched pretty carefully, and I wasn't going to screw up. I use the lawyer's lingo: when a man is elected, he has the presumption of confidence; a woman has the burden of proof. Take a look at the legislation I've gotten passed—I'm doing okay, more than okay!

There were only two Democratic women elected in my year, so when I went down to Washington, I was almost always placed at the Speaker's table, and got to know Tip very quickly. I'm good to my word—something most of the guys are—I pay back and don't forget, and Tip liked that. So when the position of Secretary of the Democratic Caucus became available, I went around to the other women to see if they wanted it, and they didn't, and I went for it. Then Tip entertained a change in House Rules so that position would also have a spot on the Steering and Policy Committee. I was an acceptable person to the Speaker, and he's been a full and terrific mentor. But when he said he wanted me as vice president, he was simply looking at the politics of the numbers and picking me over three or four other women.

SH: *But, the vice presidency of the United States?*

GF: You'd call a psychiatrist in a hurry if I said I wasn't nervous; still, I would face the same issues I've been dealing with for the past six years. Do I know as much as anybody else about what's going on? Yes—unless they are getting private briefings I don't know about. Are there things I don't know? Absolutely. Do I think I can learn them? You better believe it, I'm as smart as anybody. Now, suppose something were to happen to the president. If you had asked me that four years ago, I would have said, oh, God! Now I still say, oh, God, but I've been watching Ronald Reagan all this time. You tell me, is he fit to become president again in 1984? If I didn't think I could do a *better* job, I wouldn't allow my name to be floated around.

But suppose the ticket lost *because* a woman was on it. I'd feel terrible if *I* caused Ronald Reagan to have another four years in office; but you can't anticipate what a voter will do until he enters the booth, and I can't do anything about that. If, however, I *screwed up*! If it were said of me what was said of Senator Dole in 1976, that I was a negative; if, God forbid, something happened, and people said we can't bear the thought of *that woman* being in power, I don't know what I'd do. That is a very, very frightening thought.

Still, the Mondale campaign would make certain that I had the briefings; and when I'm prepared, I don't have any problems—I have confidence in myself. And when I go to sleep on November 6—as vice president or not—I will put my head down knowing that I have done as much as any human being could possibly do to change the course of what's happening in this country.

I don't know if the office of vice president would be different if a woman were in it, but even having a woman on the ticket brings a bit of symbolism to every child in the country. If a woman can be vice president, what job, in God's

name, is there that women cannot do? That requires brains? Tell me what job there is!

Two hours after the demonstrators are ejected from the Knights of Columbus Hall, the marathon questioning is over. Still smiling after a twelve-hour day, Ferraro signs autographs and tends to the ubiquitous press that trails her now. Her husband, a prosperous real-estate developer, explains his patience. Proud and supportive, he is the kind of man whom professional women who quip they need a wife at home might prefer.

John Zaccaro thinks it only fair that his wife have her shot at glory. She never told him what to do—he wouldn't have listened if she had—and he believes in reciprocity. They are on the phone several times a day. Not only has he adjusted to her harried schedule, he finds it dull if they stay home. He accompanies her as much as possible because she's more comfortable with him along; it keeps the gossips quiet, and he can pitch in with the staff if there is work to do.

John considers Gerry's friends, his friends; her work, his work. Only during that first nasty campaign when she was accused of being a lesbian and he was reported leaving home did he become resentful enough to want to pack it in; since then, her political career has provided him with a growing experience. As long as he can continue to run his business, he will cooperate in any way he can. After all, this is history in the making!

Of course that means publicity, and John Zaccaro rues the loss of his privacy—he's not in love with that!—but he's resigned to it and is willing to adjust. The kids, he hopes, won't be affected too much. After all, he says, one day it will all be over. Till then, she's doing what she loves—he looks around the emptying hall—and they love what she's doing.

Donna, at twenty-two, is the eldest of the three Zaccaro children. She claims that if her father asked her mother not to run, she wouldn't—he's more important to his wife than anything else in the world. And if a crisis should develop, and there were a choice between career and family, Ferraro would opt for family.

But the family, unusually close, does not foresee crises. We're poor losers, says John Zaccaro. And Geraldine Ferraro is clearly moving on. She says she has always wanted more. Ever since her father died when she was eight, and her mother crocheted beads on clothes to earn enough to educate her children, and Gerry needed top grades for scholarships, and put herself through law school by teaching. She never intended to be left behind. She believes that, whatever job she has, she will get the most out of it because she will put the most into it.

What will that job be? If it's not the vice presidency, then it will probably be a Senate race in '86, or a partnership at an international law firm that wouldn't have hired her ten years ago when she first started out. But whatever happens, luck will not have been the major component in Ferraro's career. Rather, it will have been a commitment to hard work, a gritty determination to win, and—what is often missing in other professional women of her generation—a willingness to go for it. Regardless of the outcome of this election year, you can be sure that Geraldine Ferraro will still be going for it . . . going . . . going.

Next question! ▽

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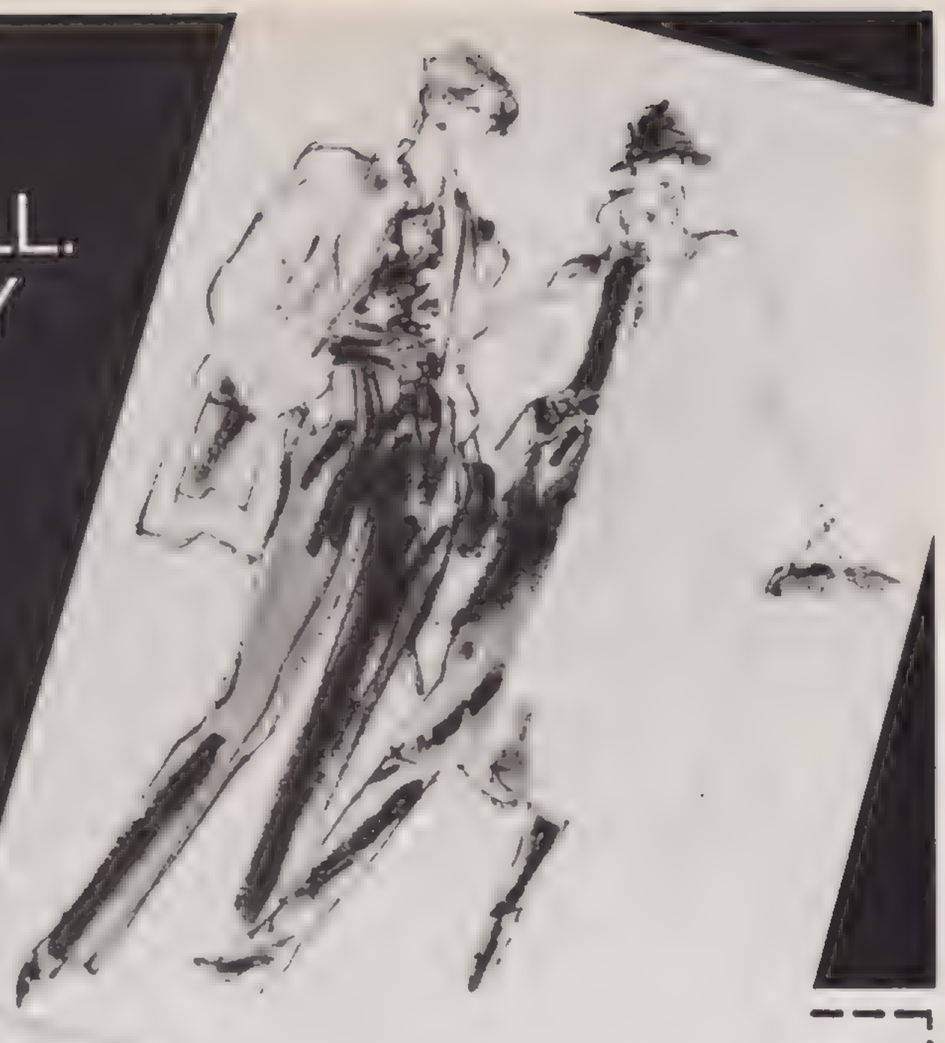

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SOPHIA LOREN

(Continued from page 729)

controlled citizens of Milan. Go to Pozzuoli and you will be aware of an unbroken line of poverty, of resignation broken by occasional dramatic pleas to heaven, which goes all the way back to the days when it was Puteoli. What beauty you will find in the women is not easy to paint or photograph: it depends on movement, on facial animation. It is this beauty that makes Sophia not quite an ordinary woman.

Sophia herself is aware of its unanalyzability. She is bolder than her worst critics in finding irregularities—mouth too wide, nose too long—but she would agree with Sir Francis Bacon that "There is no excellent beauty that hath not some strangeness in the proportion." She resisted the Hollywood professional prettifiers, who wanted to reduce her to the starlet's symmetrical banalities: beauty is not something imposed but something immanent.

When she says that her best feature is her eyes, she is saying something about a Pozzuoli endowment, for there the eyes learn to speak. But the totality of her beauty, which sprang suddenly in her teens after an ugly-duckling girlhood when the girls called her Sofia Stuzzicadente (a *stuzzicadente* being a toothpick), represents no stereotype. The body, of course, is beautifully made, but that is a genetic gift. Though, in the Neapolitan manner, she may speak with her body, even in repose her face carries an eloquence very rare and very disturbing.

Her beauty may be regarded as an inheritance from her mother, who won a national contest that was looking for an Italian Greta Garbo. We do not know how far the acting talent was also inherited: her mother's prize was a trip to Hollywood that she never took, since her own mother was full of dark warnings about Greta Garbo's probable jealousy and her setting of the Black Hand or American Mafia on to her.

Certainly, Sophia got into the film business, through her winning of a less specific beauty contest, with her mother's encouragement: it was a vicarious way of fulfilling a frustrated ambition. It was the beauty itself that was first exploited, not only in bit parts but in that now demoded Italian craze—the magazine photostory with its speech balloons or *fumetti*. Fellini's film *Lo Sceicco bianco (The White Sheik)* is the best memorial to it. It was, but is no longer, a beauty that could strike straight at the appetite: the beauty of the mature Sophia is of a different, less edible, order.

The women's liberationists object strongly to an attractive woman's being regarded as something to eat. Unfortunately, men being what they are and the god of biology having made them that way, the hunger that such a woman arouses cannot be wiped out by a decree against sexism. Look at Shakespeare's *Antony and Cleopatra*, and you will find that the poet makes a continual meal of the serpent of old Nile. She talks of her salad days when she was green in judgment and of being a morsel for a monarch. Sophia has taken the esculent compliments with the pleasure of a realist. In her films she moves men—making Mastroianni howl with lust as she performs the most seductive striptease of all time; eliciting the drying up of saliva and the lump in the throat as she exposes what is, damn it, a delectable body.

There is nothing wrong with being attractive and nothing unclean about sexuality. Seeing the younger, and even the older, Sophia on the screen has refocillated many a wilting male appetite. Though the heroine in her is larger than the mere sex goddess, this capacity to excite is part of her universal role: let us not be hypocritical about it.

It was soon recognized—paradoxically after she had mouthed for Renata Tebaldi in a film of *Aïda*—that Sophia had a voice as well as a face and a body. Not a singing voice, though she has one and has exploited it, but a speaking voice that is allied to a fine ear. A musical faculty has to be somewhere around when we talk of the ear, and it is relevant to note that Sophia's sister Maria could have been a professional singer of high quality and that their mother was, as well as looking like Greta Garbo, a fine pianist. Her standards were so high that she rapped Sophia's head when giving her piano lessons, thus quelling any desire to excel on the instrument.

Sophia has mastered all the regional varieties of Italian—a truth you can only know by seeing her Italian films undubbed—and her English is good. I used to practice as a phonetician; and, on first meeting her, I listened carefully for Italianisms in her speech: there were none. She can pick up sounds exactly. Carlo Ponti recalls that, when she was filming in the Soviet Union, she picked up enough Russian to give an impromptu speech in the language at dinner. This is another aspect of heroinism—the ability to cross borders, to affirm the universality of a human appeal.

There's nothing wrong with a delectable body

I have spoken of two natural gifts, beauty and a fine ear—both of which, naturally, have been tended conscientiously and brought to mature flowering. As for Sophia's acting skills, I am never sure how to take her affirmation that she is essentially an amateur, that there is not one ounce of Olivierian professionalism in her. Working with De Sica, she was happy to follow his gestures and mouthings from behind the camera. With Chaplin, in the disastrous *A Countess from Hong Kong*, she begged the old master to conduct her, literally, like an orchestra. She needs direction, she says, and she sedulously learns the lines she has been given, coming to the set word-perfect (unlike Mastroianni, whose fine nervousness is the fruit of his learning his lines while walking on to the set).

In her early days in Pozzuoli, Sophia took lessons from an old actor who, following the technique of the silent films, taught her bold facial gestures close to caricature. The lack of stage experience or training of the Royal Academy of Dramatic Art or Lee Strasberg type has perhaps led her to denigrate what we may call an instinctive professionalism. But her confessed approach to a part—that of relating it to her own life—has produced results perhaps impossible to trained professionalism: they certainly help to explain what I describe above as the unity of her real life personality and her filmed persona. She has won her Oscar as well as high praise for her work in films otherwise mediocre (*Man of La Mancha*, for instance, and the Chaplin disaster), but she has still to make a great film.

In 1962, I published a novel entitled *The Wanting Seed*. This is a fantasy set in an imagined future when the world's preoccupation is not with the coming nuclear holocaust but with the failure of the global food supply to match the growth of population. In my future England, sterility is enforced by law and sexual inversion is encouraged ("It's sapiens to be homo," say the posters). There is one female character in the story who stands for the ancient virtues of straight love and natural fertility. Her name is Beatrice-Joanna (taken from the heroine of Middleton's play *The Changeling*), and she is all woman.

When I had finished writing the book, I saw a film with Sophia Loren in it and realized that, without my properly knowing it, she was the woman I had had in mind. During the past twenty-odd years there have been various failed attempts to get *The Wanting Seed* onto the screen. The possibility of success dawned when Carlo Ponti professed his interest. Here, whatever else the film would have, was an outstanding part for his wife. But the world of the cinema is crammed with frustration; the theme of the script I wrote (it ends with organized cannibalism) was considered too daring by potential backers; the project came to nothing.

I met Sophia Loren because of this proposal. It was a meeting in which I was charmed, overwhelmed because of her star status, but this quickly modulated into a more personal attachment: here was a fine woman of large honesty, few pretensions, genuine humility. *Una Giornata Speciale* had just appeared: she was as excited by the reviews as I had been with the notices of my first novel. I have not seen her since, though she is always around in my life—in television films, in the signed portrait (which has the humor of a parodic glamour) that hangs on my study wall. She never feels distant, and I think she has that effect on all who know and admire her work.

Today, Sophia is in the middle of making a TV movie in Naples and Rome—the town where she started and the town where she got her start. In it, she plays what she is—a mother with a growing son (in real life, she has more than one). The son in the film is her own, her younger, Edoardo. The director is Maurizio Ponzi, and the title of the film is *Aurora*. The story line does not follow the accepted contemporary modes of overt sexuality and violence. It is charming, touching, and has moments of danger that populate its triumph. It is what Sophia is good at doing, and we shall be seeing her in it in October.

She is now, at least in a statutory sense, middle-aged, while I decline into genuine old age. She has portrayed an eighty-year-old in a film *(Lady L)* and has said, "When I am an old woman of eighty. . . I see myself surrounded by my two sons, daughters-in-law, and grandchildren—and by my husband, who will have just turned one hundred." I wish for that consummation, which I shall not see, and give my anticipatory blessing on thirty years of life in which she will continue to shed the glow of her femininity and the goodness of her Pozzuoli heart. ▽

FRANCIS FORD COPPOLA

(Continued from page 727)

dandy Robert Evans (who first summoned Coppola as director but now won't go near him unless a judge is on hand to referee), a mob of subproducers, Las Vegas money men—maybe even the mob itself.

Coppola would rather talk about changing people into bunnies. "Look, we never saw any of those people they're talking about. And you know, I saw Bob Evans maybe only three or four times the whole shoot. He was kinda off in his own place. He's very—very exotic."

But rumors of grand excess and a go-for-broke theatricality swirl around every Coppola shoot. "It's the easy shot," he says. "Like when you hear I'm Italian, or I'm big, or I'm enthusiastic. Besides, excess is something that frightens people. Moviemaking is a business that if you don't have large amounts of money to throw around like dice, you can't be in it. Because the people who have the money will force you out or kill you." He stops. "Look, I'm not talking excess like we have $2000 worth of cold cuts flown in from Milano every day. If they really saw how we worked, what our hours are, they wouldn't think it was excess at all—they would wonder why we do it.

"Besides, I like to let things evolve a little during the shoot, to take advantage of your wonderful actors, or your wonderful scenic designer who just had a great idea last night. That's what gives the film a style, a life." Coppola's voice hardens. "I am not a rigid person, I will never be a rigid person—no matter how many accountants blame me for the fact that I work the way I do." Then he laughs. "It's the way the Army would treat a guy like me."

Not surprisingly, *The Cotton Club* deals with the themes of artistic independence and subservience. "Subservience in all forms," says Coppola, "not just racial—what it's like to have someone patronize you, force you to be under his thumb. But talent is always the way to defeat the bullies," he says, taking care not to point his finger in any one direction. "They don't have it. If they did, they wouldn't be bullies."

Coppola's next film is *Mishima*, co-produced with George Lucas and directed by Paul Schrader. It's the story of Yukio Mishima, the Japanese writer who committed ritual, public suicide in 1970. "Mishima was the ultimate artistic hero," says Coppola. "Everything you always wanted to define, he tried to define once and for all, and for real—the strong issues between male and female, the issue of creating, of good and evil, of physical perfection. And on that final day of his life, he turned it all into an act of art."

Then, in the next breath, Coppola turns movie medicine man, spelling out his plans for cashing in on the home-video boom. "It seems to me," he says as if thinking aloud, "that all you'd have to do would be to dream up a way to make movies apart from the studio system and for much less. Then it's just 'Give me your name, send me $8, and I'll send you my new movie.' " A sly pause. "Incidentally, send me $8 and I'll send you my new movie." —DEBORAH MASON

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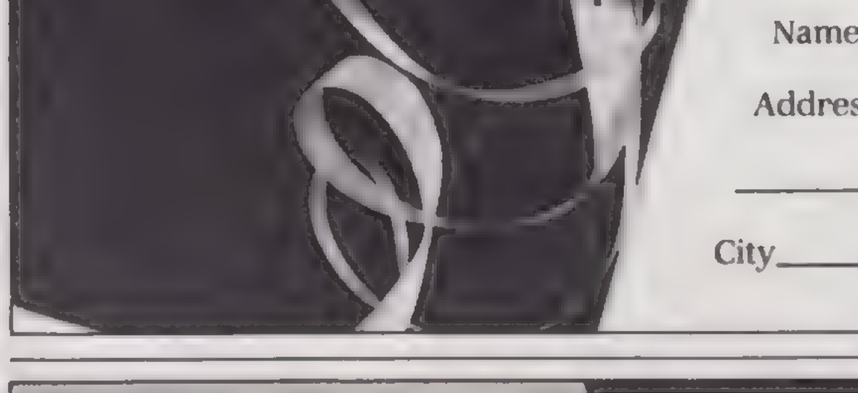

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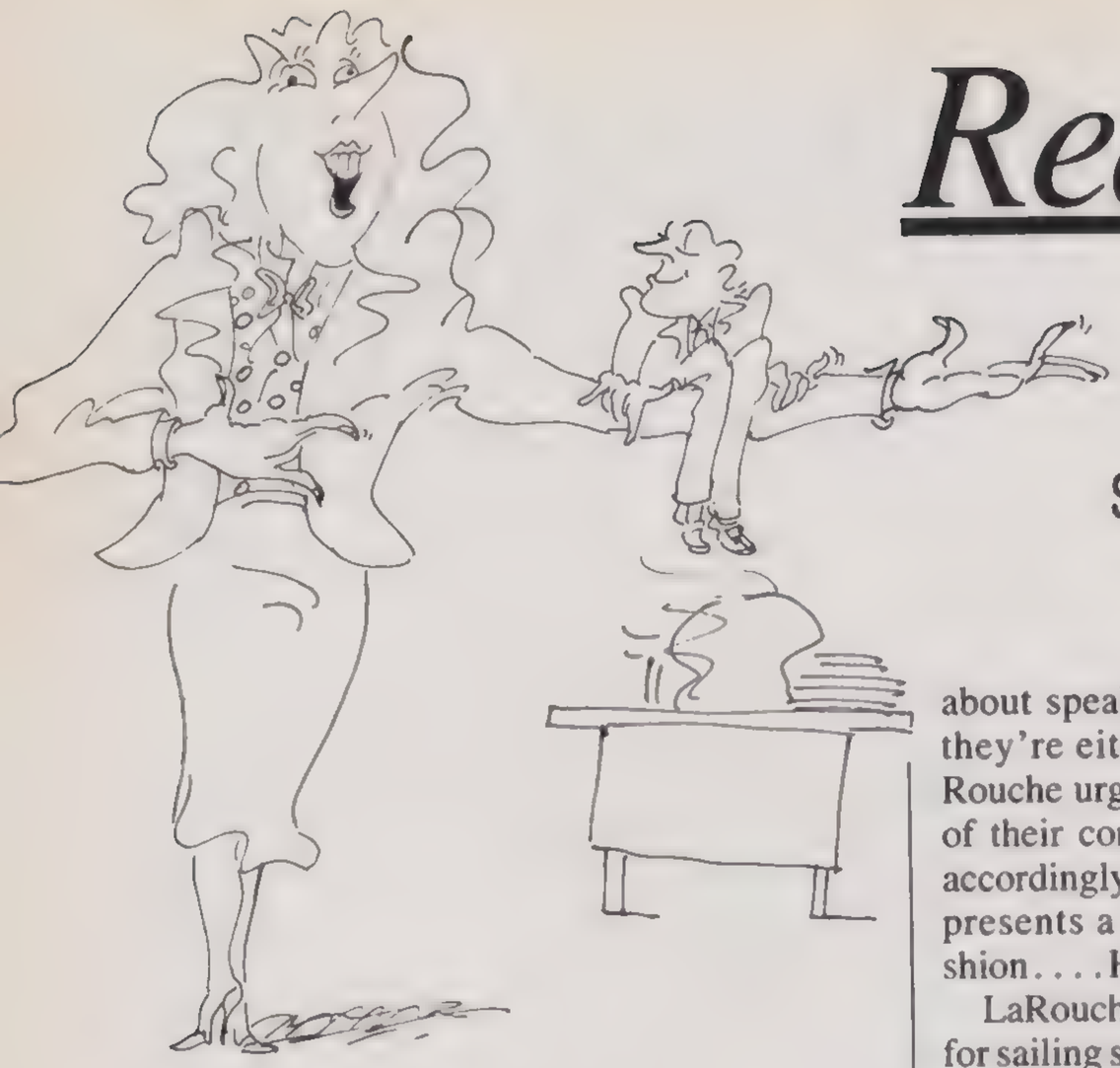

Reading for Success

THE REFRESHING NEW WAVE OF CAREER BOOKS—FULL OF REALISM, SURPRISE INSIGHTS, AND SMART ADVICE

BY PATRICIA O'TOOLE

Now that we've been dressed for success, armed with power strategies, and warned against enemies within and without, is there anything left to say about careers? The answer is a surprising, resounding "yes." Judging from two recent books, it looks as if advice on working is about to make an exhilarating break from the tired views of the office as battlefield and playing field.

These two new theorists have little in common but their reflectiveness and the fact that neither of them rushed into print to capitalize on the late-'seventies and early-'eighties demand for how-to-succeed manuals. Both have let their ideas ripen over many years of research. *The Corporate Steeplechase: Predictable Crises in a Business Career* (Facts on File Publications), is the result of a twenty-five-year study of five thousand businessmen and women by Srully Blotnick, Ph.D., a research psychologist best known for his writings on the psychology of investing. Janice LaRouche, co-author with Regina Ryan of *Janice LaRouche's Strategies for Women at Work* (Avon), began counseling women on job problems and holding career workshops long before such magazines as *Working Woman* and *Savvy* made their debuts.

Of the two books, *Janice LaRouche's Strategies for Women at Work* has the more familiar feel. An eclectic with no overarching theory to propound, LaRouche is blessed with a large sense of the possible. "You can do it," she says between the lines of the case studies she presents, and she reels off matter-of-fact prescriptions for scores of job ills.

What, for example, should you do if you're seen as having nothing important to say? Train people to listen to you, LaRouche advises. "Sit back, listen, and hear out the others. Save your thoughts and information until you have something you are sure. . . can advance the discussion." Then people will "begin to expect something interesting when you start speaking." Noting that women timid about speaking up often talk so softly that they're either ignored or interrupted, LaRouche urges women to believe in the value of their contributions—and treat their ideas accordingly. Present your story "as a jeweler presents a prize diamond: on a velvet cushion. . . . He makes an event out of it."

LaRouche also gives two unbeatable tips for sailing safely past every diffident person's least favorite shoal, the interruption. If you are talking about A and someone asks about B, a simple "yes, and as I was saying. . ." should be enough to sustain your momentum. Long interruptions require more acknowledgment and a more forceful return to your subject. The tactic here: allow that the point raised is interesting, and that you want to respond to it, but that first you'd like to talk about A. Now, LaRouche says, "restate your point, this time completing it. It may seem difficult or even strange. . . but you dignify your idea by not letting anyone dismiss or drown it out."

LaRouche chides women for being "so modest that they give their laurels away without even realizing it." Consider this scene: the boss compliments a woman on the layout of a new report. She volunteers that the printer suggested it. Even if that's so, LaRouche argues, "she directed the project, brought her original designs to him. . . and gave him the go-ahead when he had a good idea. . . . In fact, it was a collaboration for which she could rightfully take credit."

To let people know gracefully that you are doing good work, LaRouche suggests couching small self-advertisements in compliments to others. Instead of announcing that you just cinched a big deal, for instance, you can say, "My boss is terrific. He could have taken credit upstairs for the big deal I closed last week, but he generously pinned the medal on me." Another technique: use the passive voice. Such phrases as "I was asked" and "I was chosen" shift the focus to what others think of you.

LaRouche's voice is one of calm and reason, an articulation of an optimistic faith that every problem has a solution. Srully Blotnick speaks with equal calm and reason, and he too offers solutions. But since *The Corporate Steeplechase* focuses on human beings in crisis, it is not a cheery read. For openers, there's the anguish commonly suffered by bright, ambitious workers in their twenties. Doing good work and impatient to get ahead, they erroneously conclude that all they need to do is convince superiors of their readiness for bigger things. Instead of working harder, they turn on the charm and become preoccupied with praise-gathering. Unless they realize what they're doing, Blotnick says, they "slowly wind up becoming more promotion-oriented [than work-oriented]. . . and eventually become devoted exclusively to self-promotion." Having lost touch with the substance of their work, they begin to sabotage their careers at a tragically early age.

For workers in their thirties, the crisis is rooted in the search for ways to stand out from the crowd, which leads those with a weak sense of self to overvalue individualism. Writing of a brilliant engineer who took perverse pride in his shabby clothes and an excessively opinionated woman who never missed a chance to voice hostile views, Blotnick concludes that such people welcome confrontation because it makes them feel unique and noticed.

In their forties, those who have climbed to positions of leadership often suffer a crisis of aimlessness. Now expected to be decisive and act on their own, they get little feedback from superiors. Blotnick says that good workers typically experience a "deafening silence" during this decade; unless they're prepared for it, they can mistake it for disapproval and make serious misjudgments. "People who run scared at this level are in a position to wreck a company. Once they turn from fur-

thering the firm's goals to boosting their own egos . . . they become a dangerous and disruptive force." Blotnick's advice is sound but stark: stop looking for praise, cultivate self-motivation and inner satisfaction.

Most poignant of all the characters in *The Corporate Steeplechase* are those who have succeeded but don't know it. Unable to savor any accomplishment, they push on to ever-grander projects, "throwing their lives away one slice at a time." In their early years, they obliterate the past by living in the future. Later, they denigrate the present as well and eventually end up feeling frantic because they're running out of time to scale the new peak they imagine will satisfy them at last. How to avoid this emptiness? Celebrate each achievement, immortalizing it on a "career film" in the mind.

The Corporate Steeplechase also offers intriguing asides on teamwork and mentors. Although women are often chastised for not knowing how to be part of a team, Blotnick argues that men don't like teamwork either.

Women are often chastised for not joining the team, but men don't like teamwork either

Thanks to competitive, highly individualistic attitudes learned at school, Americans are ever after suspicious of teamwork because it puts the group ahead of personal prominence.

By now, buckets of ink have been spilled on the subject of mentors, almost all of it on the mentor's pupil. Blotnick may be the first to point out that many mentors—typically managers in their fifties—are exploited and secretly mocked by protégés who care about nothing but getting ahead.

An honest reader will often be discomfited by Blotnick's unflinching vision of career flash points. But those with the courage to look into the mirror he holds up will come away with a profound understanding of how the hunger for recognition can infect careers at all stages.

The appearance of two books so different from past approaches may not be enough to signal a revolution in career advice, but there has probably never been a better time than right now to take a close look at the genre. Like contrarian investors who profit by going against market trends, readers may find astonishing riches in the career books coming out now, long after all sensible people would have concluded that there is nothing left to say about any point along the success-and-failure gamut. Now that Srully Blotnick and Janice LaRouche have shown the way, purveyors of career advice can no longer pretend that the metaphors of sports and war, however striking they once were, adequately describe the complex nuances of life at work. ▽

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Intimate histories, telling lives

WHY DO WE READ BIOGRAPHIES? WHY ARE THEY WRITTEN? IT'S AN OBSESSION—WITH OTHER'S LIVES AND OUR OWN

BY JEANNE McCULLOCH

"People are naturally curious about lives," says Nancy Milford, the author of *Zelda*, a biography of Zelda Fitzgerald. "We want moral tales—how to have a good sex life, how to eat and stay thin, how to make money. What we really want to know is, 'How do I live?' So to read about other people's lives is a sort of guide."

"We read biography the way we used to read novels," says Jean Strouse, the author of *Alice James: A Biography*. "For access to human experience: a life that has a beginning, a middle, and an end. A moral development. We used to get that from fiction, but most novels are too pared down and minimalist now."

Over the centuries, biography—like most things—has changed its image. Large, laborious volumes stuffed with fact have given way to sleek, readable stories shaped by anecdote. "The interest in personality is unprecedented," says Leon Edel, the author of a five-volume biography of Henry James. He speaks of his craft as an alchemy—in which the base metals of fact are transformed into the gold of personality.

"How," Virginia Woolf despaired, as she wrote the life of Roger Fry, "can one make a life of six cardboard boxes full of tailor's bills, love letters, and old picture postcards?" How indeed, we wonder.

"Intuition counts for a lot," Nancy Milford says. She began *Zelda*, which had been her doctoral dissertation, when she was twenty-four, and finished eight years later. She has spent the last ten years on a biography of the poet Edna St. Vincent Millay. "You begin with a curiosity, which then becomes a passionate concern: who was this person? What was she like?"

Milford fondly refers to Zelda Fitzgerald and Edna Millay as her "old girls," her "heroines." Zelda has been in her life longer than any of her three children. When the family went to Greece last summer, "Edna" went along in a leather trunk. "I tend to select people who had legendary qualities, who were extravagant minds. That interests me. But it also means that to get the real person to surface is a more formidable task, because of all the clouds of excess. Of charm. At some point you begin to find her, and she just rises off the page. But you have to get in very close before you get to that."

"I couldn't believe how long it took," admits Judith Thurman, who spent seven years writing *Isak Dinesen: The Life of a Storyteller*. "It was like making mayonnaise—drip, drip, drip." To research the life of the Danish writer, Thurman learned Danish, traveled to Denmark and Africa (where Dinesen lived for many years), and translated much of the original material into English herself.

Jean Strouse spent five years on her biography of Alice James, the little-known sister of William and Henry James, who, despite an interesting mind and a sharp wit, spent most of her life struggling with nervous disorders. "Alice had four older brothers and grew up before women's education was taken seriously in this country," Strouse says. "I grew up with three brothers and had a very good education, but part of my initial interest in her was this: there but for the grace of God and one hundred years I might have gone. It was very much a curiosity about what someone else's life in somewhat similar circumstances had been like."

"You begin with a curiosity, which then becomes a passionate concern: who was this person? What was she like? Intuition counts for a lot."

In recent years, there has been a rich outpouring of biography on women. In addition to work on Fitzgerald, Dinesen, and James, books have been published on Olive Schreiner, Edith Wharton, Katherine Anne Porter, and Vita Sackville-West, to name a few. It may be that these women—some famous, some obscure—are the heroines of the 'eighties. Through them, we get important new perspectives on old eras; we see the Jazz Age, Colonial Africa, the Civil War through female eyes. As ancestors, they teach lessons about a mutual past. They confide secrets. They give warnings. They set examples. To get to know them is to know something of ourselves.

"Men's lives have been written about again and again," Milford says. "Whereas women's lives are still largely unexplored. There's fresh material." To research women's biography is to be a dedicated excavator poking around in the fragments of quiet, unrecorded lives for diaries, letters, clues that remain hidden for generations.

"Any man who had a public perspective on himself left everything from the fourth grade on in leather-bound folders, 'to my biographer,' " Thurman says. "You don't get that from women. You have to dig it up."

To find Edna Millay's uncollected papers, Milford played a hunch. Remembering that Emily Dickinson's writing had been saved by her sister Lavinia, Milford visited Edna's sister Norma, who's still alive at ninety. In Norma's house, carefully stowed away, Nancy Milford found what she was looking for. "You just assume that it hasn't been lost or destroyed, so it's a question of who's doing the keeping. But thank God it's being kept! We only have memory and document."

Another of Milford's techniques is "working across time." "I attended the fiftieth reunion of Zelda Fitzgerald's high-school graduating class, and Edna Millay's fiftieth college reunion. One does that not simply to see a lot of old people, to see what they look like now, but to get the color of the past. To tap upon memory.

"In his preface to *The Aspern Papers*, Henry James talks about the visitable, palpable past. He describes it as a long table, and everyone is sitting around it, just touching. There's a generation—usually one's grandparents—in which memory is still accessible. Through them, you can reach across time."

One biographer's secret: never underestimate a clue. "I love laundry bills, unpaid dressmaker's bills; all that stuff is really fascinating," Thurman says. "Especially with a self-mythologizing person like Dinesen. When you can say that on a certain day she bought yards of incredibly expensive white silk . . . it's those Chekhovian details that make a biography, that give it its novelistic flavor."

If, in a ghostly way, writing someone's life is like getting to know her, the relationship isn't always an easy one. "In some ways I didn't like Alice James very much," Strouse says. "I found her extemely difficult. At one point while I was writing I got very mad at her. It was when she was in her late twenties, and I began to see her closing down her options for escape from this crippling life that was going to take over. I felt she'd given up, chosen to be sick instead of going out there and fighting. I don't like people in my own life who do that, and I got so stuck and angry that I had to stop writing for a couple of months.

"I remembered that when Erik Erikson was writing his book on Gandhi he got very angry when he discovered that this man who was supposedly so holy and caring about the masses was so awful to his wife. I think Erik-

son actually sat down and wrote Gandhi a letter. Well, in my head I wrote Alice a letter and said, 'Don't be like this.' After a while I was able to detach myself from my sense of identification with her, to accept the way she was."

Thurman, when writing, found Isak Dinesen's writing voice creeping into her own. "That happens with women who spend a lot of time together. You acquire an inflection, a tone: two sisters who live together will sound alike on the phone; an assistant at a magazine will invariably sound like her female boss. I *tried* to keep myself separate. I resisted Dinesen the way a child resists the influence of a parent. It wasn't until after the book was finished that I let down my guard."

In some ways, the process of biography seems like that of a three-legged race: two personalities tied together for a brief, intoxicating, and difficult race across time, each dependent on the other (one for subject matter, the other for substantiation). They curse, they stumble, but eventually they make it to the finish line, flustered and drained. After a while, the biographer usually gets up, brushes herself off, selects a new partner, and tries it a second time.

Jean Strouse chose another figure from the nineteenth century, financial powerhouse J.P. Morgan. "I wanted a different kind of life. Alice James stayed in bed most of her life, Morgan was one of the most powerful men of the century. Being female has so many specific things about it. I wanted a different set of questions."

Judith Thurman plans to write another biography someday, but she has no plans yet. At the moment, Thurman has made the leap into another mode; she is writing fiction, or, as she says, "trying to find out where fiction exists."

"I know where biography is. It's at the Royal Archives in Copenhagen. It's in the brains of thirty-four semi-senile retired Colonials in Africa. It's in the Zeitgeist of an era. I know where to go for it. I don't know where fiction is."

Think of this: if modern fiction is a big, broad painting, loaded with color, intense and abstract, then biography is a portrait, equally colorful, yet compellingly realistic. If fiction wanders through the imagination unhindered, biography must answer to fact. Therein lies its appeal, as well as its challenge.

"Biography is a mode of truth-telling," Milford says. "Telling the story of other people's lives. The important word there is *story*. It's not a fiction. It would be a far easier task if it were. Truth-telling, you know, is not such an easy thing."

Jeanne McCulloch *is the managing editor of "The Paris Review" and a freelance writer and critic.*

BRIAN DE PALMA

(Continued from page 727)

Craig Wasson, the intense young actor who made such an impression in Steve Tesich's movie *Four Friends*, plays an out-of-work actor in Hollywood. Gregg Henry (remembered from *Rich Man, Poor Man Book II*) portrays another actor, nice and friendly, who lures Wasson to a fabulous house in the Hollywood Hills. Look through the telescope, says Henry, what do you see?

Wasson sees a beautiful woman (Deborah Shelton). And she's masturbating, poor thing, every night, all alone. In *her* fabulous house in the Hollywood Hills.

He notices that she's being stalked by an extremely weird-looking Indian and tries to warn her. But events intercede, and when the woman is finally murdered by the Indian, Wasson is powerless to reach her in time to save her.

Of course, Wasson has been trapped as an eyewitness to a well thought-out murder. Of course, the woman in the window isn't the woman he thinks she is but a body double, a porn queen who has been hired by the murderer for this particular job. And as Wasson rushes around Hollywood, trying to solve the mystery, De Palma lets out the solution in bits and pieces: we're not sure who killed whom until the very end. It's Hitchcock revisited, like so many of De Palma's thrillers. But in fact, De Palma has gotten so good at Hitchcock's mystery-making techniques that he has finally surpassed the old master, like a kid expanding Dad's business. What's positively eerie in *Body Double* is that Melanie Griffith, who plays the porn queen with comic frankness, is the daughter of Tippi Hedren, Hitchcock's leading lady in *The Birds* and *Marnie*.

De Palma's last movie—*Scarface*—received an X for violence from the ratings board, and he had to recut it to get an R. *Body Double*'s incredible murder scene, in which Shelton is butchered with an enormous electric drill, is as violent as they come in the movies. It's also the most blatant and outrageous penis parody since the planes refueled in mid-air in *Dr. Strangelove*.

It's Hitchcock revisited, but De Palma has surpassed the old master, like a kid expanding Dad's business

One wonders whether the embattled De Palma, fighting feminist critics, fighting the ratings board, fighting the Hollywood establishment, isn't satirizing his own hang-ups and ours in one big festival of erotica. *Body Double* will horrify some and amuse others; but, for sure, it will establish Melanie Griffith as the most appealing sexpot of the fall season.

Susan Dworkin, *who was the only journalist permitted continuously on the set of "Body Double," is the author of the forthcoming "Double De Palma."*

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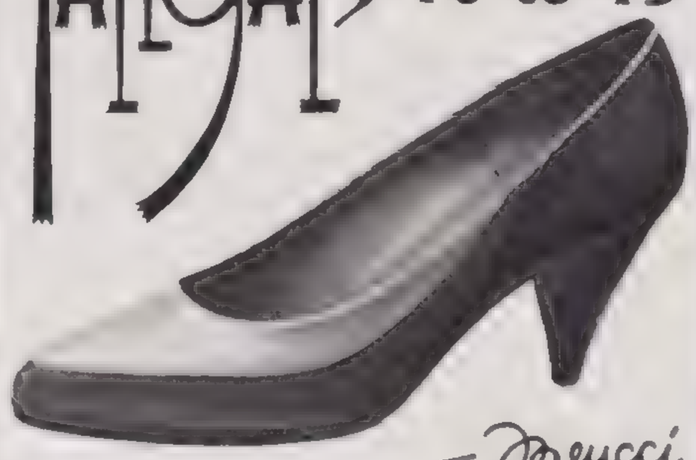

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IRVING PENN

(Continued from page 732)

his creatures are meant to be. Given the assignment, he might put together an appealing and orderly universe.

But not necessarily a predictable one. For despite the often antiquated equipment he uses, and the platinum paper which he handcoats himself and on which he prints the majority of his work, and the Victorian solemnity of his human subjects (even his fashion models, who dare not smile, it seems), Penn is every bit as searching and unpredictable as Francis Bacon or Jasper Johns. Nothing he does comes out the way it might be expected to.

Some years ago, when I heard that Penn was working on a series of platinum prints of cigarettes, I imagined (with a wince) somewhat romantic pictures of white cylinders resting in ashtrays, smoke curling up into the dark background in a way dear to the hearts of tobacco companies. When the pictures were shown at the Museum of Modern Art in 1975, I winced only at the feebleness of my imagination. Nothing like them had ever been seen.

Penn had taken cigarette and cigar butts picked up from the streets and, in groups and singly, posed them with all the solemnity of his tribesmen or celebrated portrait sitters. The resulting images, as exquisitely printed as photographs can be, are monumental in their scale and astonishing in their delicacy. In them, we encounter that rarest and most wonderful phenomenon in art: the seeing of something often seen as if for the first time. With this *coup de théâtre*, Penn had given these innocuous, even disgusting objects the dignity of their own identities.

He does no less for his human sitters. Somewhat shy, insistent on his own privacy, he is sensitive to the potency of the moment of *being photographed*, and even wary of it. John Barrymore once observed that the movie camera is psychic, and the same can be said of still cameras. It is as if simply by aiming the device, the photographer has the capacity to see into his sitter. But Penn refuses to shift the responsibility to the machine. "The camera is just a tool, like a wrench," he says. "But the situation itself is magical. I stand in awe of it, so much so that I avoid having my own picture taken."

This awe for the process has caused Penn to create a metaphysical distance between himself and his subjects that has the unexpected effect of allowing sitters to keep their privacy intact, while allowing those who look at the resulting photograph to stare without feeling a part of some conspiracy to exploit the sitter. We may

"People tend to be seductive, and I'm apprehensive of that"

end up more involved with a Penn portrait than with a more intentionally intimate or immediately revealing photograph simply because Penn's great tact puts us on a basis with the sitter that voids embarrassment.

On my wall for several years now has hung a Penn photograph of a Parisian cucumber vendor, one of the "Small Trades" series. The man is holding a box of cucumbers under one arm and has one cucumber in his upraised left hand. He is shirtless, perhaps to show off a slightly off-center tattoo of a girl on his chest. One realizes after looking a while that he wears two pairs of pants. It's the sort of picture that might be quite unbearable to have on the wall if there were the slightest hint of condescension, or even sympathy. Who is Penn, and who are we, to presume any connection with this man? The ground rules of a Penn picture, whether of a person or a thing, call for unequivocal equality among all participants, and the rules have the happy effect of taming photography's awful scrutiny and freeing it (and us) at the same time.

Maintaining such civility must take its toll, for Penn admits a preference for photographing things rather than people. "Things are more completely accepting of me," he says. "People tend to be seductive, and I'm apprehensive of that. An absolutely charming sitting can be dangerous. When you see the pictures, you may find that you've come away with nothing. Things are patient; they don't try to evade the process." And it is with things, and the interrelationships of things, that Penn works his most dazzling magic. He is one of those great interrogators who can uncover for us what Kant aptly described as "the thing in the thing."

Penn has had the good fortune to have magazine pages, by the thousands, as his blank canvases on which to practice his craft and turn it into his art. He has used his situation and his talent to study the limits of photography, to establish his boundaries and his free zones. As an editorial photographer, he has learned to observe even those things he doesn't care about, and thus to observe for the sake of observation. But most of all, he has used the years, and his medium, to come to terms with the sensual, material nature of things as few artists have. Plumbing the depths of the surface in the most astonishing ways, Penn has put us in touch with the essential matter of art.

The exhibition will travel to Milwaukee, Detroit, Berkeley, Washington DC, and Fort Worth during 1985 and 1986. ▽

Owen Edwards *is a widely published photography critic.*

ANDRÉE PUTMAN

(Continued from page 738)

the Chamber of Deputies and dropped dead in it while quoting Ovid in a speech; her father translated Shakespeare; her mother was a thwarted concert pianist. Andrée studied under the modern composer Francis Poulenc at the Paris Conservatoire, but dropped out when he predicted another ten years of intense effort before she could achieve real distinction.

She eventually became a photo stylist and then an editor of *L'Oeil*, the art connoisseur's magazine founded by Georges and Rosamond Bernier. Andrée Putman's sense of the visual is anchored firmly in the intellectual, and that translated perfectly into the world of publishing. To her, what a thing means is even more important than the way it looks. That has been her greatest strength: eye and mind working as one, the former enlivening the latter, the latter giving authenticity to the former.

Both as dresser and as decorator, Andrée Putman has based her design decisions on a seemingly simple formula—a few good things used over and over again, an equally small number of ephemeral items used to shock and amuse, a narrow range of colors (or non-colors) limited to black, white, and grey, and her deliberate embrace of the all-important *faute-de-goût*, or lapse of taste. Her inspirations can come from any number of unlikely sources.

"Today I added two white cashmere shawls folded on the arm of leather armchairs," Mme Putman recounts with pleasure. "It changed the atmosphere. It reminded me of a scene with Eva Marie Saint and Marlon Brando from *On the Waterfront*. She wears and then unwears a pair of white angora gloves, which against his leather jacket is an unforgettable detail. Interior design is fed on such past emotions, visions—scenes dreamt or imagined."

As she tells it, it all seems easy enough, and no doubt before long someone else will begin to exploit the concepts of *le style Putman*. A whole sub-class of decorators thrives on the ideas they knock off from the superstars, but if they are to get this sensibility even half-right, those copyists had better make sure what they do is thoroughly *désinvolte* (to use a crucial Putman term): offhanded, spontaneous, and utterly unself-conscious. This, it should be noted, is the woman who can peer up from the astounding menu of one of New York's greatest restaurants, look her host in the eye, and announce with a mixture of disingenuousness and glee, "You will forgive me, but I am going to order the steak."

That quality, no doubt, has been clearly transmitted to the extraordinary clientele that Andrée Putman has attracted since she founded Ecart in 1978. Her life then was in a shambles: her husband, the art critic Jacques Putman, one morning announced that their marriage of eighteen years was at an end, leaving her with their two adolescent children, Olivia and Cyril. She felt all at once like a character from a Françoise Sagan novel, filled with the existential dread that is the particular province of the woman abandoned on the brink of middle age. She walked sideways into her new career, designing rooms for friends who admired her own (one of Paris' first lofts, in a converted factory building down the block from a studio of Picasso's), and then doing more and more as her reputation quickly grew.

It was one of those magical mid-life transformations that can grow out of darkest despair. Putman is not too eager to dwell on it, but she acknowledges the ultimate strength the experience gave her and savors every moment of the triumphant outcome. "The more I age, the less conventional I feel," she says. "Freedom opens up lots of unknown solutions."

Now, she can scarcely keep up with the demand, and to intimates complains of the Pandora's Box that success threatens to become for

her. There has been a restaurant in Tokyo (by no means a success, she admits), model rooms for department stores, a hotel in New York for former Studio 54 owners Steve Rubell and Ian Schrager, a museum of contemporary art in Bordeaux, and even the ultimate accolade for the big-time, high-style decorator: designer sheets (hers, for Wamsutta). But *il y a des limites*, for the Putman style is totally dependent on the Putman eye, and that is something that cannot be delegated to surrogates or assistants.

To some observers, the Putman Touch is a touch too predictable, with her emphasis on a small repertoire of objects (several of her own manufacture) and her inevitable no-color palette. (She does not see that spectrum as at all limited. "I think of all the different whites in the famous Oudry painting, a still-life I used to love at the Louvre, which shows a dead goose hung on the wall, white linen towels, eggs, a pot of milk. I once counted all the different whites—there were sixteen, at least.")

Similarly, the work of every major architect or interior designer has been both instantly identifiable as well as confined to the exploration of a few major ideas. But it was Andrée Putman who began to reexplore the by ways of early twentieth-century design and found that it had been quite a bit different than many people later believed. Significantly, this came just at the time when architects and decorators in this country had begun to reject the familiar components of mainstream modern design in favor of Post-Modernism in architecture on one hand and the New Traditionalism in decorating on the other. But Mme Putman found yet another—and more interesting—route to the past that is playing such an important role in contemporary design.

She was instrumental, for example, in rediscovering the furniture of Eileen Gray, the forgotten pioneer of early modern furniture design, whose brilliant schemes in rich and original materials were everything we had been led to believe that Modernism was not: sensuous, adaptable, luxurious, and as geared to the pleasures of the body as the delights of the mind.

It was the reclusive, fiercely independent Gray (the expatriate daughter of a Scottish peeress, she died in Paris in 1976 at the age of ninety-seven) from whom Andrée Putman gleaned most of her decorating ideas. One suspects that even some of Gray's personality—aloof, astringent, and cryptic—has been assimilated by Putman. Ironically, the two, through a series of mishaps, were never able to confer face to face, though several meetings had been planned.

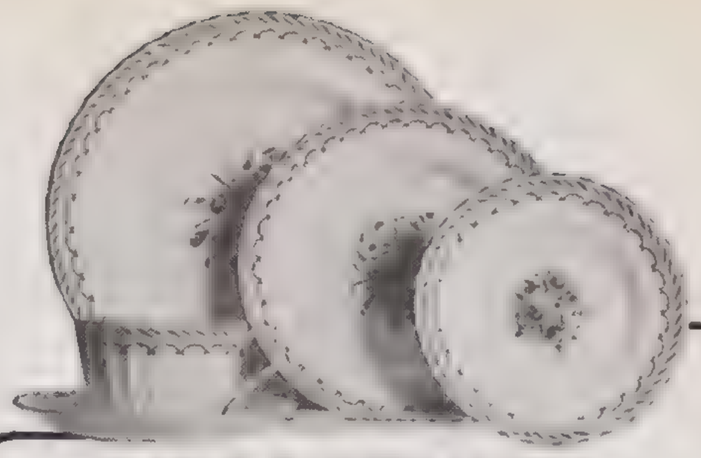
A dozen other figures—as famous as the Catalan architect Antoni Gaudí and the Venetian fabric and interior designer Mariano Fortuny, and as obscure as the Dutch architect Sybold van Ravensteyn and the French furniture designer Réné Herbst—were retrieved by Andrée Putman, while still others—like the legendary French photographer Jacques-Henri Lartigue—were encouraged by her to bring unexecuted designs to life decades after they were first imagined. She is memorialist, muse, and market analyst all rolled into one.

To a certain extent, Andrée Putman must be seen as an editor of design rather than as a creator of design; her gift is essentially organizational rather than generative. But that having been said, her talents are nonetheless considerable. She has the French genius for *mise-en-scène*, which is not merely the art of placement and arrangement but also embraces the subtler aspects of proportion, scale, volume, and the instinct for juxtaposition. The last she has mastered as no other member of her generation.

She is, above all, a designer's designer, and her outlook—however easy for the layman to grasp—is unlikely ever to earn her the kind of mass-market appeal enjoyed by an Yves Saint Laurent or a Ralph Lauren, whose forays into the home-furnishings market have reaped them huge profits. Yet the fact that her ideas and example have taken hold among such an influential, if small, segment of the design profession at large is an encouraging sign that the values she stands for are due for a wider currency than the living rooms of a coterie of connoisseurs of the purposely plain and the eternally elegant.

The eighteenth-century French aphorist Chamfort once wrote that "Things are miscellanies, men are patchworks . . . . Nothing is simple, nothing is pure." Andrée Putman is well aware of that. Her interior designs simultaneously acknowledge, celebrate, and reconcile us to that fact. Through her eyes she makes us understand it, accept it—and most important of all—enjoy it.

Martin Filler, *an editor of "House & Garden," frequently writes on architecture and design.*



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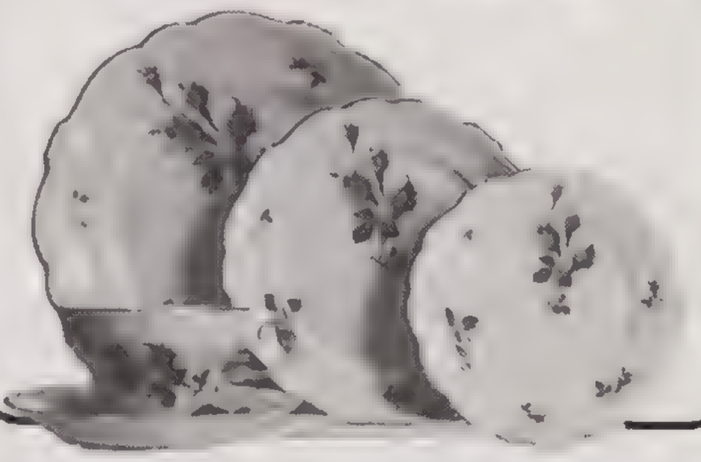

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What's good about feeling bad

IF WE BANISH DEPRESSION FROM OUR LIVES, WE RISK REMOVING HAPPINESS ALONG WITH IT

BY LESLEY HAZLETON

To be happy, in America, is to be, literally, all right—and to be unhappy, all wrong. We have imposed a moral imperative on our own feelings. We judge them against a yardstick of pleasure; and those that do not make us feel good are branded as negative, unnecessary, sick, dysfunctional.

All of which leaves us with a major problem vis-à-vis depression. Where we have made happiness into a white knight in shining armor, we have made depression into a filthy ogre whose shadow hovers threateningly over our lives.

This ogre is born of the fact that between 5 and 15 percent of Americans suffer from severe depression. But what, then, about the rest of us? What about the kind of depression we nearly all suffer through? Because we do, for hours, days, even weeks at a time. Depression is an essential part of human experience—the means by which we mourn losses in our lives. The loss of love or of hope, of trust or belief, of familiarity or rootedness or a phase of life—these are only some of the vast array of losses that we are prey to.

Yet many of us—including a surprising number of therapists and psychiatrists—are so terrified of any kind of loss we refuse to acknowledge that depression is simply part of being human. A new school of "feeling good" has come into being, a modern, pseudo-rationalized form of happiness that hides a sense of moral superiority under the tag of cognitive accuracy. When you are depressed, the idea goes, you are simply seeing in a biased or distorted way. Things are really much better than they seem to you. What is wrong is that you are seeing them wrong.

Voltaire looms large over the horizon with his Panglossian "all is for the best in this best of all possible worlds." There is no real world in such a system of thought; all you have to do is see things right.

Is there some kind of Pollyanna syndrome at work here? We can all think of someone who fits this mold: someone who is relentlessly happy, who always sees the silver lining, always puts a bright face on things, the best foot forward. . . . And almost guiltily, we ask—is this person real? Isn't something missing?

I came across a handful of such people when researching my book, *The Right To Feel Bad*. They were the people of whom others would say, "Oh, she's *never* depressed." And they themselves would tell me, protesting far too loudly, how they never ever got depressed, and how if they felt any such "ideas" or "bad thoughts" coming, they would quickly make themselves as busy as possible in order to ward them off. As they described it to me, much of their activity seemed to be a frantic evasion of depression. From the outside, they corresponded to an artificial, soap-opera ideal of happiness. Inside, I sensed a terror of being anything other than that ideal—a terror of being seen as wrong.

The ironic fact of the matter is that when we are depressed, we are probably seeing things right—far more so, even, than at other times. There is persuasive evidence that we see things more objectively when we are depressed than we do when we are happy and that depression may be, above all, the loss of illusion.

In a series of experiments done by psychologists Lauren Alloy, Ph.D., and Lyn Abramson, Ph.D., in 1979, two groups of students—depressed and non-depressed—were asked to play at a light console, on which certain colored lights could be lit by pressing certain buttons. Though the students did not know it, the console was fixed. Some students were given only minimal control; certain lights would come on no matter which buttons they pressed. After some time at this task (and who but psychology students would put up with such a task in the first place), they were asked to estimate how much control they had.

The results were striking. Depressed students assessed their degree of control over the console quite accurately. But the non-depressed students showed a systematic distortion: when the console was fixed in their favor (lights and buttons matching 75 percent of the time), they overestimated their power. When it was fixed against them and they had little real control, they underestimated themselves, and felt more helpless than they really were.

Intrigued, the experimenters added a further factor: money. The students would be paid a certain sum for each time they got the right light to come on. The lights were set to come on randomly, no matter which buttons were pressed. The depressed students quickly realized what was happening and behaved accordingly, pressing buttons at random. But

the non-depressed students—those who might otherwise have been said to be seeing things "right"—abandoned all rational strategy: instead of pressing buttons randomly, they fell back on intuition, unwilling to admit that they had no control.

Next, the situation was fixed so that the students could lose money as well as win by playing the light console. The failure-success rate was set at exactly fifty-fifty. But while depressed students quickly realized this, non-depressed students wildly overestimated their failure when they lost money—and overestimated success when they won. Clearly, the depressed students had a far more accurate perception of the world and their role in it. Those with distorted perception were the non-depressed students.

The obvious question is, then, whether the depressed students were not simply "sadder but wiser" than the others. After all, none of us cares to admit how little command we might really have over our own lives. No matter how much we try for control, we remain prey to accident and loss. We remain vulnerable. And human.

To lead a full life is to remain open to loss, pain, and sadness as well as to happiness. If we insist on cutting depression out of our lives, we will find that we have cut out happiness too. Of course, the new psycho-gurus are right: it *is* possible to avoid any experience of depression. All we have to do is to avoid any experience of life. We can take no risks at all, and thus lead what is really no life at all. We will have perfect control—at the terrible price of the capacity to feel.

In one way, Aldous Huxley's brave new world has arrived: Too many people see the new generation of antidepressant drugs as the equivalent of Soma, Huxley's happiness drug. Family doctors hand out prescriptions for such antidepressants as Elavil and Tofranil as they once did for Valium, ignoring the fact that these drugs are really effective only for severe depression and, in any case, produce a slew of unpleasant side effects.

Happiness is too important to leave in the hands of the feel-good people. By diminishing our idea of happiness, we only diminish ourselves. Happiness is not an entity in and of itself, something that can be pursued and, if pursued, presumably caught. It is more of an aura that comes into being when energy and meaning are created in our lives. We call it happiness, but happiness is not the issue. The real issue is how we lead our lives, and what we want of them.

Most people want interesting lives, with purpose, meaning, a feeling of connectedness. These are achieved by living *in* the world, in relation to others and to events. Such a life guarantees nothing—neither joys nor sorrows, though it is open to both, and almost certainly includes both in good degree. Happiness is a false measure of such a life. The true measure is what we call, with deceptive simplicity, vitality. ▽

Lesley Hazleton's *book "The Right to Feel Bad: Coming to Terms with Depression" was published by Dial/Doubleday in June.*

Makeup: the perfect complement!

(Continued from pages 670-677)

Evening makeup that balances restrained iridescence—on lips and cheeks—with matte, soft eyes. From Princess Marcella Borghese: Kohl Creme Liner in Notte on eyes; Sensuale Lustro powder in Naturale brushed all over the face with intensity near the temples; Lido Sand on lips; Opalescent lacquer on nails. Dress, Bill Blass. Cuff (in hand), Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac; Sakowitz; Helen's of Course, Portland OR and Seattle WA.

Natural *Near right,* Christian Dior's Light Peach foundation, Golden Grey eyeshadow on lids, Golden Ochre dusted around eyes, on browbone, Pétale blusher on cheeks, Precisely Pink on lips. Jacket and scarf, Bill Blass. Pin, Alex & Lee One-of-a-Kind. Gloves, Naomi Misle. Skin Clothes/Skin Jeans, NYC; Dolly Kay Designs, Washington, DC. *Far right,* Estée Lauder's Cool Beige Liquid Makeup, Pottery Beige, Antique Brown shadows on eyes lined with Khaki Sand, Pink Sand blusher blended over cheeks, Clearly Fuchsia on lips. Clothes, Perry Ellis. Earrings, Pellini Bijoux. Bergdorf Goodman; I. Magnin. Bracelet, Stephen Dweck. Henri Bendel; Tootsies, Houston; Irene Sargent, Oakland CA. Gloves, Sachiko for LaCrasia. Saks Fifth Avenue; Total Woman, Covington LA; The Gazebo, Dallas.

Modern *Near right:* The Bordeaux face—L'Oréal's Marron eyeshadow on lids, Agate on browbone, under lower lashes, Café liner, Cabernet on lips and nails. Blouse, Gloria Sachs. Perry Ellis jacket. Hat, Madcaps. Parrot, NYC; Shop for Pappagallo, Chestnut Hill and Boston MA. Necklace available at Jere Scott at Stanley Korshak, Chicago; S.H.E., Southfield MI. To order at Bergdorf Goodman. Scarf at Amen Wardy, Newport Beach CA. To order at Frost Bros. Bracelet, Jere Scott at Stanley Korshak, Chicago; Frost Bros. To order at Bergdorf Goodman. *Far right,* precise, sophisticated makeup from Chanel: Red Coromandel lips; Opal, Copper, and Violet on eyes; Red Powder Blush on the cheeks. Clothes, Ralph Lauren. Chanel jewelry. Earrings and shorter necklace to order at Bergdorf Goodman; longer necklace at Bloomingdale's Cul-de-Sac, NYC and Dallas; Rich's. Belt, Joan & David Accessories.

Special *Near right,* Elizabeth Arden's Porcelain Beige foundation with shades of pink: Mauve Misty Shadows on eyes lined with Violet; Ginger on cheeks; Blush on lips glossed with Opalescence, with the unexpected contrast of Red lacquer on nails. Dress, Bill Blass. Earrings, Wendy Gell Jewelry. Gindi, NYC; Camille, Bal Harbour FL; Ultimo, Chicago. Earrings used as pins, Kenneth Jay Lane. *Far right:* Warm orange, gold, grey from Madeleine Mono's Butterfly Wings Eyeshadow Reflections, Victorian Garnet eyeliner; Echoes of Bronze mixed with Reflective Glory on cheeks; on lips lined in Just Rust, Risque Red over Echoes of Bronze; Echoes of Bronze on nails. Clothes, Bill Blass. Pin, Alex & Lee One-of-a-Kind. Gayle Willson Gallery, Southampton NY; Abbraccio, Honolulu HI. To order at Obiko at Bergdorf Goodman.

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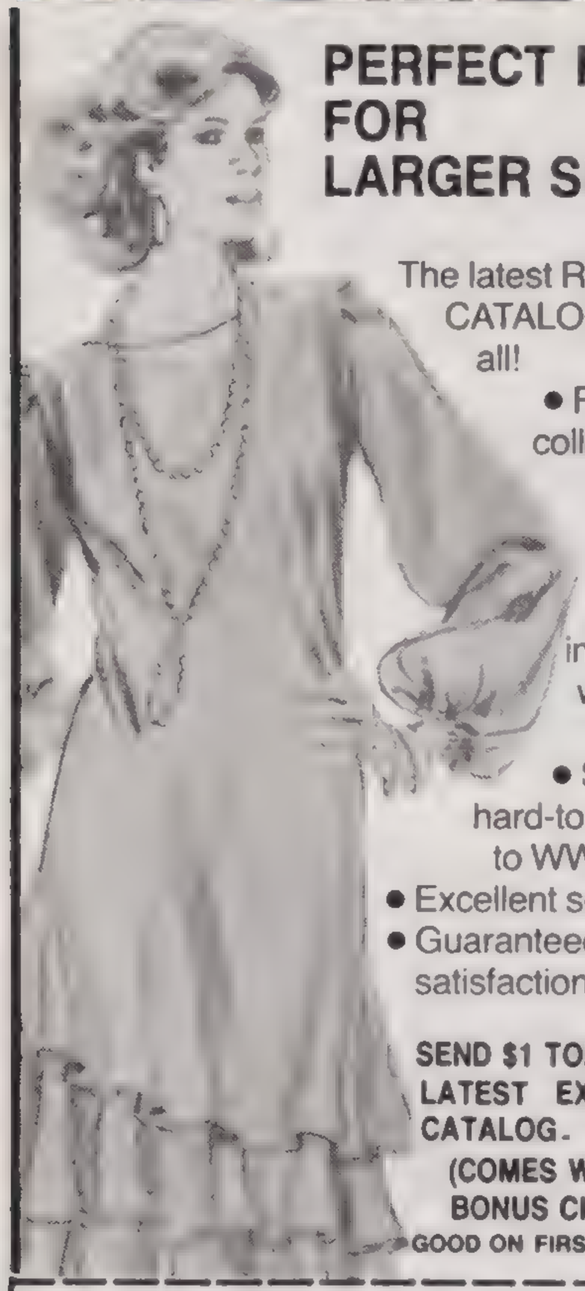

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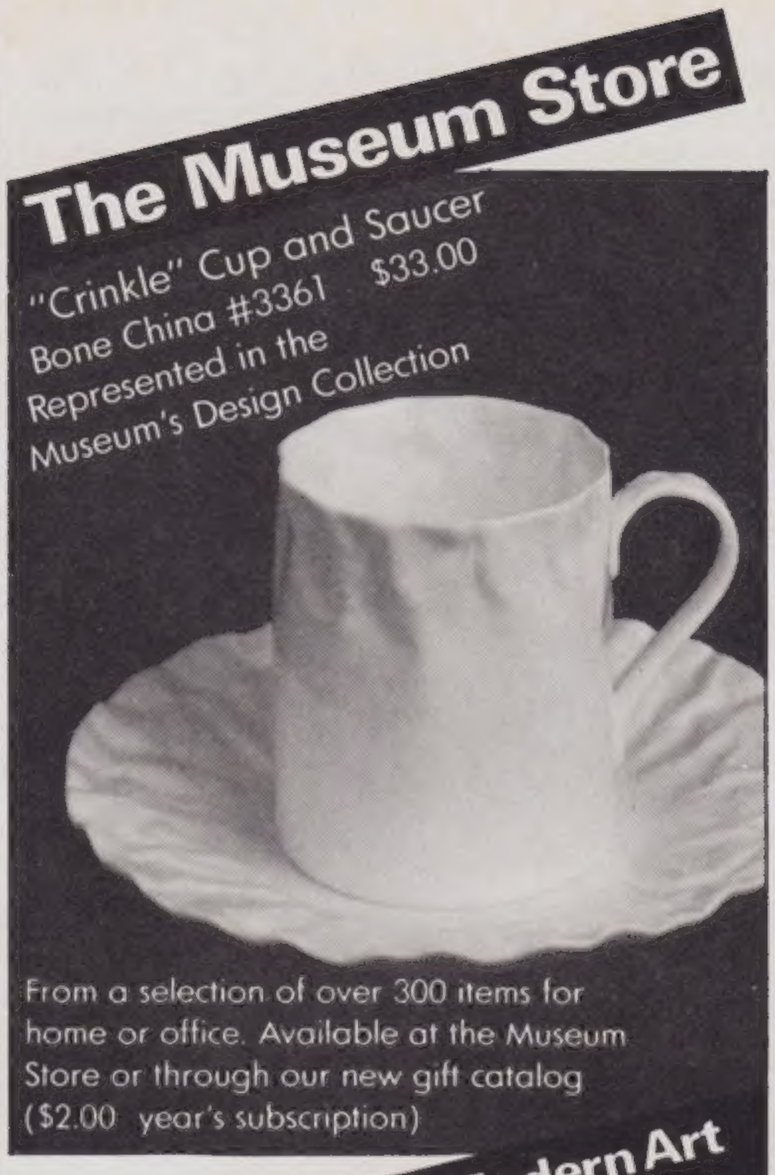
FASHION INFORMATION

Page 75: Earrings, $450. Bonwit Teller; Neiman-Marcus. **348:** *Inset below left:* M & J Savitt Jewelry. *Inset below right:* Hat by David. Earrings, Monty Don. *Inset bottom right:* Ralph Lauren Scarfs. **444:** Bracelet at Bergdorf Goodman; John Wanamaker. **657:** Hat at Charivari, NYC; Frill's, Minneapolis MN; Giorgio, Beverly Hills. **658:** Cesarani coat, $650. Henri Bendel. Ralph Lauren wool jacket, $458. Rayon/silk velvet pants, $298. Late October. Jacket and pants at She at La Place, Beachwood OH; Neiman-Marcus, Dept. 36. Jacket at Bloomingdale's, Dept. 398; Polo/Ralph Lauren, Birmingham MI; Polo/Ralph Lauren, San Antonio TX. Ray-Ban sunglasses by Bausch & Lomb. Ralph Lauren Scarfs. Shoes on both models, Manolo Blahnik, NYC. **659:** Ralph Lauren wool/cashmere suit, $798. Late October at Bergdorf Goodman; Polo/Ralph Lauren, Kansas City MO; Polo/Ralph Lauren, Santa Barbara CA; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Hat, Jay Lord Hatters. Charivari, NYC. Ralph Lauren coat, $698. Late October at Lord & Taylor, Dept. 163; Polo/Ralph Lauren, Dallas and Houston; Polo/Ralph Lauren, San Antonio TX. Gloria Sachs jacket, $570. Silk blouse, $280. Pants, $400. Late September at Lord & Taylor, Dept. 211; Neiman-Marcus, Dept. 36. Calvin Klein Scarves. Gloves, Sachiko for LaCrasia. Altman's. All shoes, Manolo Blahnik, NYC. **660:** Turnout at Liberty House, Dept. 366. Hat, Jay Lord Hatters. Charivari, NYC. **662:** Turnout at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; Neiman-Marcus, Dept. 36. Also at Higbee's. Necklace, Stephen Dweck. Amen Wardy, Newport Beach CA. To order at Bergdorf Goodman. Sunglasses, Sanford Hutton for Colors In Optics. Henri Bendel. **663:** Turnout at Lord & Taylor, Dept. 147; Higbee's, Dept. 343; The Broadway, Dept. 103; Liberty House, Dept. 366. Bracelet, Stephen Dweck. Frost Bros. To order at Altman's. Barry Kieselstein-Cord belt. Bergdorf Goodman; Neiman-Marcus. Hat, Madcaps for Yves Saint Laurent. Saint Laurent Rive Gauche Boutique Femme, NYC. **664:** Bill Blass at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Liberty House, Dept. 354. Earrings and ring, M & J Savitt. Both at Bloomingdale's Cul-de-Sac; M & J Savitt Salon at Stanley Korshak, Chicago. Bag, La Bagagerie, NYC and Beverly Hills. **665:** Ralph Lauren at Lord & Taylor, Dept. 163. Also at Dayton's, Dept. 361; Haberdashery, Mammoth Lakes CA. Ray-Ban sunglasses by Bausch & Lomb. Echo Scarfs. Belt, Polo/Ralph Lauren Leathergoods. **666:** Earrings, Barry Kieselstein-Cord. Henri Bendel. Ralph Lauren Scarfs. **667:** Turnout at Bonwit Teller, Dept. 75; Kaufmann's, Dept. 819. Also at Filene's, Dept. 351; O'Neils, Akron OH, Dept. 76; Hudson's, Dept. 394; Marshall Field's, Dept. 175. Hat, Jay Lord Hatters. Bergdorf Goodman. Earrings, Stephen Dweck. Bergdorf Goodman. Perry Ellis Scarves. Altman's. **668:** Turnout at Bonwit Teller, Dept. 118; Kaufmann's, Dept. 815; Hudson's, Dept. 394; I. Magnin, Dept. 54. Kathryn Post rings. Pin, Alex and Lee One-of-a-Kind. Gayle Willson Gallery, Southampton NY. **669:** Gloria Sachs acetate/rayon robe, Silk/Lurex pyjama. Turnout at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; I. Magnin, Dept. 211. Earrings, Diva Fantasy Designs. Neiman-Marcus. Pin, Alex and Lee One-of-a-Kind. Abbraccio, Honolulu. To order at Obiko at Bergdorf Goodman. **678-679:** Turnout at Bloomingdale's, Dept. 317; Higbee's, Dept. 390; Frost Bros., Dept. 500. Also at Bullock's, Dept. 333; Dayton's, Dept. 361. Blouse at B. Forman, Dept. 352. Earrings, Stephen Dweck. Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Jere Scott at Stanley Korshak, Chicago. Bracelets, Denaive for Bijoux-Bijoux. Jean Laporte, NYC; Impulse, Washington DC. **680:** Turnout at Bloomingdale's, Dept. 317. Sweater and pants also at Woodward & Lothrop, Dept. 129; Mary V's, Tyler and Longview TX; Bullock's, Dept. 333. Earrings, Barry Kieselstein-Cord. Henri Bendel. Gloves, Perry Ellis. **681:** Turnout at Saks Fifth Avenue, NYC, Dept. 335; Neiman-Marcus, Dept. 36. Coat and skirt at Lois Geans, Magnolia AR. Bracelet, Denaive for Bijoux-Bijoux. For stores, see information pages 678-679. Gloves, Perry Ellis. Panty stockings, Perry Ellis for Trimfit. Bloomingdale's. Shoes, Perry Ellis. **682:** Turnout at Dayton's, Dept. 361. Earrings, Stephen Dweck. See information page 678. **683:** Gloves, Perry Ellis. **684:** Outfit at Neiman-Marcus, Dept. 36. Belt, Barry Kieselstein-Cord, Bergdorf Goodman. Gloves, Grandoe. Mespo Umbrellas. **685:** Outfit at Saks Fifth Avenue, Dept. 310. Hat, Madcaps. Henri Bendel. Ralph Lauren Scarfs. Henri Bendel; Jordan Marsh, Miami. Mespo Umbrellas. **686:** Outfit at Saks Fifth Avenue, Dept. 246; Neiman-Marcus, Dept. 36. Also at Polo/Ralph Lauren, Hackensack NJ. Bracelet, M & J Savitt. Ralph Lauren Footwear. Mespo Umbrellas. **687:** Outfit at Bonwit Teller, Dept. 156. Gloves, Mario Valentino. Ralph Lauren Footwear. **688:** Turnout at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Hat, Patricia Underwood. Bergdorf Goodman; Lou Lattimore, Dallas; Nordstrom. Earrings, Cathy and Marsha for Catherine Stein. Gloves, Grandoe. **689:** Wool skirt. Turnout at Saks Fifth Avenue, Dept. 44. Gloves, Isabel Canovas. Panty stockings, Perry Ellis for Trimfit. Bloomingdale's. Shoes, Yves Saint Laurent Footwear. **690:** Turnout at Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48; I. Magnin, Dept. 30; Lord & Taylor, Dept. 52; Liberty House, Dept. 354. Also at Sara Fredericks, Palm Beach FL; Carrick's, Denver CO. Earrings, Patti Horn. Henri Bendel; Lester Melnick, Dallas TX. Bracelet, Marla Buck. **691:** Silk georgette dress. Earrings, M & J Savitt. Bracelet, Fabrice for Claude Montana. Bloomingdale's, Cul-de-Sac; Maxfield, Los Angeles. Yves Saint Laurent Footwear. **692:** Dress at Kaufmann's, Dept. 897; I. Magnin, Dept. 30. Earrings, Alexis Kirk. Maison Mendessolle, NYC and San Francisco; Bullocks Wilshire. Earrings used as pins, Kenneth Jay Lane. Gloves, Sachiko for LaCrasia. **693:** Turnout at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30; Liberty House, Dept. 354. Jewelry, M & J Savitt. Earrings at Bloomingdale's Cul-de-Sac; M & J Savitt Salon at Stanley Korshak, Chicago. Necklaces at Bloomingdale's Cul-de-Sac; Neiman-Marcus. Bracelet at Bloomingdale's Cul-de-Sac; M & J Savitt Salon at Stanley Korshak, Chicago. Ring, Terry at Jimmy's, Brooklyn NY; Tootsies, Houston TX. Gloves, Sachiko for LaCrasia. Bloomingdale's. **694:** Viscose/polyester/silk velvet. Silk/rayon print fabric. Turnout at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50. Necklace, Arthur Koby. Hair, Joseph Mendez of Bruno Le Salon. Makeup, Joe McDevitt for Clive Summers Salon, NYC. **695:** Polyester satin dress. Turnout at Bonwit Teller, Dept. 45; Montaldo's, Dept. 01. Turnout also at Giorgio, Beverly Hills. To order at I. Magnin, Dept. 300. Hair, Joseph Mendez of Bruno Le Salon. Makeup, Joe McDevitt for Clive Summers Salon, NYC. **696-697:** Wool jacket. Turnout at Filene's, Dept. 351; Swansons on the Plaza, Dept. 08; Neiman-Marcus, Dept. 36; I. Magnin, Dept. 56. Also at Hudson's, Dept. 394; The Denver, Denver CO. Earrings, Asymmetry. Claire Pearone, Troy MI. Gloves, Sachiko for LaCrasia. **698:** Turnout at Altman's, Dept. 147; Kaufmann's, Dept. 859; Frederick & Nelson, Dept. 351. Also at Dayton's, Dept. 361; Sweater and pants at Sanger-Harris, Dallas. Belt, Calvin Klein. Altman's. **699:** Turnout at Bonwit Teller, Dept. 152; Montaldo's, Dept. 90; Dayton's, Dept. 361;

Frost Bros., Dept. 500. Also at Burdines, Mayfair FL. Jamie, Nashville TN; Ruth Kishline's Country Clothes, Evansville IN; Bullock's. Earrings at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ. Gloves, Aris Isotoner. Lord & Taylor. **700:** Silk charmeuse jacket, $125. Jacket and gown at Neiman-Marcus, Dept. 231. **701:** Turnout at Saks Fifth Avenue, Dept. 106; I. Magnin, Dept. 199. Also at Barbara Newman at Stanley Korshak, Chicago. Bracelet worn as choker. Robin Kahn. **702:** Ottoman silk/Lurex/cotton skirt. Dress at Saks Fifth Avenue, Dept. 44; Sakowitz, Dept. 48; I. Magnin, Dept. 30. Earrings, Bates Evans for Terrafirma. Soleimani, NYC; Nuage, New Orleans LA. Cuffs, Wendy Gell Jewelry. Saks Fifth Avenue, NYC; In Tempo at L.H. Rogers, Salem MA; Amen Wardy, Newport Beach CA. Bag, Barbara Bolan. Saks Fifth Avenue; Jere Scott at Stanley Korshak, Chicago. Shoes, Maud Frizon, NYC and Bal Harbour. **703:** Silk and wool dress at John Wanamaker, Dept. 4721; Liberty House, Dept. 354. Earrings, Isabel Canovas. **704:** Turnout at Saks Fifth Avenue, Dept. 320; Neiman-Marcus, Dept. 50. Shoes, Maud Frizon, NYC and Bal Harbour. **705:** Coat at Rich's, Dept. 331; Frost Bros., Dept. 530. Also at Mary V's, Tyler TX. Earrings, Kirks Folly. Bracelet, Laura Vogel. Gloves, Sachiko for LaCrasia. Norma Kamali for Camp Hosiery. Macy's, Herald Square. Shoes, Maud Frizon, NYC and Bal Harbour. **706:** Dress at Garfinckel's, Dept. 91; Frost Bros., Dept. 520. Also at Stanley Korshak, Chicago; Giorgio, Beverly Hills; Gump's, San Francisco. Gloves, Sachiko for LaCrasia. Bloomingdale's. Bracelet, Lynn & Robert for Coro Jewelry. Panty stockings, Hue. **707:** Rayon/acetate velvet sleeves; silk crêpe skirt. Dress at Saks Fifth Avenue, Dept. 511; Kaufmann's, Dept. 897; Sakowitz, Dept. 48; I. Magnin, Dept. 30. Also at John Baldwin, Dept. 83; Swansons on the Plaza, Dept. 06; Neiman-Marcus, Dept. 50; Topp's, Omaha NE. Saga silver fox wrap, Mary McFadden for Dasa Furs. **708:** Turnout at Lord & Taylor, Dept. 52; Sakowitz, Dept. 48; I. Magnin, Dept. 30; Frederick & Nelson, Dept. 028. Also at D.H. Holmes, New Orleans LA; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA. Earrings, Isaac Manevitz for Ben-Amun. **709:** Velvet and bead embroidered wool jacket. Rayon/acetate velvet skirt. Turnout at Saks Fifth Avenue, Dept. 511; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48. Jewelry by Alexis Kirk. Vidi Vici, NYC. Gloves, Sachiko for LaCrasia. Barneys. Leglooks by Burlington. **710-711:** Manicure, Sheril Bailey for Beauty Bookings, NYC. **712:** Sunglasses, Persol. L.A. Eyeworks, Los Angeles. Echo Scarfs. Shoes, Manolo Blahnik, NYC. **713:** Perry Ellis Scarves. Grandoe gloves. Anne Klein for Camp Hosiery. Shoes, Mario Valentino, NYC. **714:** Blouse and pants, Ralph Lauren. Earrings, Lisa Antrobus for Kruger Gallery, NYC. **715:** Echo Scarfs. Henri Bendel. Prada gloves. October at Bergdorf Goodman. **716:** Clothes, Andre Van Pier. Earrings, Marieluisa Stern for Stigi. To order at Bonwit Teller, NYC. Gloves, Aldo and Ivo Portolano. **717:** Socks, Bonnie Doon. Shoes, Manolo Blahnik, NYC. **718:** Sunglasses, Kenco Optics, Boca Raton FL. Necklace, Stephen Dweck. Boots, Fratelli Rossetti, NYC. **719:** Fur also at Jay Lennad Furs, Chestnut Hill MA; Furs by Gartenhaus, Chevy Chase MD; Edwards-Lowell, Beverly Hills. To order at Cikra Furs, Cleveland. Calvin Klein wool jacket and pants. Cashmere sweater. Jacket, $390. Pants, $240. Saks Fifth Avenue, Dept 315; Neiman-Marcus, Dept. 36. Earrings, Cathy & Marsha for Catherine Stein. Gloves, Carlos Falchi. Saks Fifth Avenue, NYC. **728:** Hair, Sergio Russo-Rome. **746:** Rayon velvet top. Cotton/acetate/nylon skirt. Bloomingdale's, Dept. 376; Kaufmann's, Dept. 558; Higbee's, Dept. 390; Liberty House, Dept. 398. Dress also at Garfinckel's; Rich's; I. Magnin; Nordstrom, Seattle. Silver ring, M & J Savitt.



Yellow ring, Kathryn Post. Gloves, Sachiko for LaCrasia. See information page 747. **747:** Dress, Scaasi Boutique. For stores see page 748. Earrings, Ellen Designs. Altman's; Burdines, Mayfair FL. Gloves at Altman's; Lou Lattimore, Dallas. Bracelets, wrist to elbow: First three by Roxanne. Bloomingdale's Cul-de-Sac; Jere Scott at Stanley Korshak, Chicago; Lou Lattimore, Dallas. Blue stone bracelet, Scooter. Next two bracelets, Roxanne, see stores listed above. Last bracelet, Laura Vogel. Design Observations, NYC; Tree's, Cedarhurst NY. **748:** Rayon/polyester metallic lace dress at Saks Fifth Avenue, Dept. 44; Garfinckel's, Dept.146; Neiman-Marcus, Dept. 55. Earrings, Jay Feinberg. Saks Fifth Avenue, NYC; Ultimo, Chicago. Gloves, Carrie Bishop's Glove Affaire. Altman's. **749:** Cotton/nylon top. Earrings, Mary Frost for Good as Gold. Saks Fifth Avenue, NYC. Ring, M & J Savitt. Gloves, Sachiko for LaCrasia. Saks Fifth Avenue, NYC; Nordstrom, California. **750:** Turnout at Woodward & Lothrop, Dept. 129; Ivey's Carolinas, Dept. 240; Hudson's, Dept. 394. Also at Gidding-Jenny; The Denver, Denver CO; Goldwater's, Phoenix AZ; I. Magnin, Dept. 54. Hat, Patricia Underwood. Bergdorf Goodman; Marti, Lancaster PA. Fini, Seattle. Pin, Alex & Lee One-of-a-Kind. Gayle Willson Gallery, Southampton NY. To order at Obiko at Bergdorf Goodman. **751:** Ring, Robert Lee Morris. Artwear, NYC. **752:** Coat also at North Beach Leather Boutiques, Los Angeles and Las Vegas. Gloves, Grandoe. Boots, Fratelli Rossetti, NYC. **753:** Sweater at Neiman-Marcus, Dept. 30; I. Magnin, Dept. 211. Also at Bullock's. Skirt, available in October at Bloomingdale's, Dept. 376; Liberty House, Dept. 398. Hat, Jean-Paul Gaultier. Bergdorf Goodman; Susan of Burlingame, Burlingame CA. Gloves, Bill Blass for Grandoe. Bloomingdale's. **754:** Outfit at Holt Renfrew, Dept. 09. Also at Ruth Kishline's Country Clothes, Evansville IN; Jackson Graves, Minneapolis; The Avenue, Omaha NE; Zoran, Los Angeles. Hat, Matsuda. Boutique Matsuda, NYC; Ultimo, Chicago. Panty stockings, Hue. Macy's, Herald Square and Stamford CT; I. Magnin. Shoes, Joan & David. Ann Taylor. **755:** Coat at Liberty House, Dept. 398. Perry Ellis Scarves. Bloomingdale's; Jordan Marsh, Boston. Fogal Legwear of Switzerland, NYC. **756:** Turnout at Bloomingdale's, Dept. 341. Coat, WilliWear/WilliSmith. For stores, see page 755. Glasses, Sanford Hutton for Colors In Optics. Bloomingdale's; Bullock's. Belt, Calvin Klein. Ann Taylor, NYC. **757:** Hat at Ann Taylor; Carson Pirie Scott, Chicago; Neusteters, Denver Co. **758:** Jacket and pants at Macy's Herald Square, Dept. 170; Montaldo's, Dept. 90; John Baldwin, Dept. 73; Hudson's, Dept. 394; Dayton's, Dept. 361; Nordstrom. Also at Gidding-Jenny; The Denver, Denver CO; Charles Gallay, Beverly Hills. Blazer at Garfinckel's. **759:** Jacket and pants at Neiman-Marcus, Dept. 36; I. Magnin, Dept. 55. **760:** Turnout at Lord & Taylor, Dept. 104: Montaldo's, Dept. 90; Bullocks Wilshire, Dept. 386. Also at Gidding-Jenny, Indianapolis IN; The Avenue, Omaha NE; The Denver, Denver CO; Bullocks Wilshire, Newport Beach CA, Dept. 386. Jacket and pants at Jordan Marsh, Boston. Yves Saint Laurent earrings. Macy's Herald Square. Necklace, Douglas Ferguson. Artwear, NYC. Chain, Elain Greenspan. Byzantium. NYC. **761:** Jacket at Saks Fifth Avenue, Dept. 310; Marshall Field's, Dept. 160; Neiman-Marcus, Dept. 36. Also at Polo/Ralph Lauren, Salt Lake City UT. Ralph Lauren Scarfs. To order at Bergdorf Goodman. **762:** Bangle bracelets, Roxanne. Bloomingdale's; Jere Scott at Stanley Korshak, Chicago; Lou Lattimore, Dallas. Round topaz stone bracelet, Laura Vogel. Design Observations, NYC. Square stone bracelet, Scooter. Earrings, Mary Frost for Good as Gold. Savage, NYC. **763:** Turnout at Neiman-Marcus, Dept. 27. *(Continued on page 804)*

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FASHION INFORMATION

(Continued from page 803)

Earrings, Bill Schiffer Gallery, NYC; Impulse, Washington DC; Mi Place, Laguna Niguel CA. **764:** Turnout at Kaufmann's, Dept. 819; Montaldo's, Dept. 01; Neiman-Marcus, Dept. 36; I. Magnin, Dept. 211. Earrings, Vigneri. Saks Fifth Avenue. Panty stockings, Maya. Bonwit Teller. Shoes, Maud Frizon, NYC and Bal Harbour. **765:** Silk crêpe de Chine blouse. Outfit at Saks Fifth Avenue, Dept. 520; Montaldo's, Dept. 01. Also at Sara Fredericks at Bonwit Teller, Boston; Jane Simon, Birmingham AL; The Fashion, Shreveport LA; John Freeman, Tyler TX. Earrings, Cec Le Page. Bergdorf Goodman; Impulse, Washington DC. Cuff, Pellini Bijoux. **766:** Wool pants, $180. Wool/silk blouse, $190. Wool jacket, $250. Turnout at Bloomingdale's, Dept. 306; Stix Baer & Fuller, St. Louis; Neiman-Marcus. To order at Nordstrom, Utah. Calvin Klein Scarves. Altman's; Filene's. Gloves, Carlos Falchi. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. **767:** Coat at Saks Fifth Avenue; Neiman-Marcus; I. Magnin. Sweater, Burberrys. Skirt, Margaret Howell. Calvin Klein Scarves. Saks Fifth Avenue, NYC. Neiman-Marcus. Gloves, Carlos Falchi. Belt, Barry Kieselstein-Cord. Bergdorf Goodman. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. **768:** Michael Kors outfit late September at Bergdorf Goodman; B. Forman; Toby Lerner, Philadelphia; Saks-Jandel; Kreeger's, New Orleans LA; Jacobson's; Marshall Field's, Dept. 175; Balliet's; Neiman-Marcus, Dept. 35; I. Magnin, Dept. 267. Earrings, La Vie Parisienne. Gindi, NYC. Panty stockings, Flash Legs. Bonwit Teller; Robinson's, California. Shoes, Walter Steiger, Madison Ave., NYC. Castleberry polyester blouse. Turnout at Altman's, Dept. 160; Montaldo's, Dept. 41; Lazarus, Columbus OH; Higbee's, Dept. 344; GoldSmith's, Memphis TN; Frost Bros., Dept. 545; Bullocks Wilshire; I. Magnin, Dept. 36; Nordstrom, Seattle. Earrings, Miriam Haskell. Henri Bendel. Bracelets, Isabel Canovas. Panty stockings, Flash Legs. Saks Fifth Avenue, NYC. **769:** Evan Picone oufit at Macy's, Herald Square, Dept. 176; John Wanamaker; Bullock's, Dept. 386; Duster at Jordan Marsh, Boston; Nordstrom, San Mateo CA. Earrings, Mark Spirito. Watch, Seiko. Shoes, Casadei. Saks Fifth Avenue, NYC. Frances Henaghan; dress at Lord & Taylor, Dept. 3; B. Forman, Dept. 385; Higbee's; Carson Pirie Scott, Chicago, Dept. 304. Sunglasses, Alain Mikli. Belt, Calvin Klein. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. **770:** Cashmere sweater. Turnout at Saks Fifth Avenue, Dept. 44; Montaldo's, Dept. 01; Sara Fredericks, Palm Beach; Henry Harris, Cincinnati OH; Balliet's; I. Magnin, Dept. 06. Amen Wardy, Newport Beach CA. To order at Sakowitz. Earrings, Isaac Manevitz for Ben-Amun. Bonwit Teller. Gloves, Carlos Falchi. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. **771:** Jacket at North Beach Leather Boutiques, New York; Atlanta; Chicago; Dallas; Houston; Las Vegas; Los Angeles; San Francisco. Earrings, Mokus & Co. Perry Ellis Scarves. Bloomingdale's; Filene's. Gloves. Carlos Falchi. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. **772:** Adele Simpson dress at Altman's; Kaufmann's, Dept. 897; Rich's, Dept. 331. Dayton's; Balliet's; Neiman-Marcus, Dept. 50. Coat, Jeffrey Banks for Alixandre. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. Christian Dior Sportswear turnout at Altman's, Dept. 147; Polly Adams, Laredo TX; The Gazebo, Dallas. Earrings, Barry Kieselstein-Cord. Bergdorf Goodman. Echo Scarfs. Belt, Miss Ellen Ruth Levy. Gloves, Bottega Veneta, NYC and Beverly Hills. **773:** Betty Hanson turnout at Altman's, Dept. 147; Nan Duskin; Selber Bros., Shreveport LA; Lilly Dodson, Dallas TX. Earrings, Barry Kieselstein-Cord. Scarf at neck, Ralph Lauren Scarfs. Bloomingdale's. Scarf in pocket, Echo Scarfs. Marshall Field's. Scarf on jacket, Ralph Lauren Scarfs. Saks Fifth Avenue, NYC; Marshall Field's; Nordstrom, Costa Mesa CA. Necklace, Barry Kieselstein-Cord. Bergdorf Goodman. Anne Klein for Camp Hosiery. Shoes, Fratelli Rossetti, NYC. Nat Kaplan silk satin blouse. Wool sweater. Turnout at Elizabeth Arden Salons; Kaufmann's, Dept. 493; Garfinckel's, Dept. 70; Montaldo's, Dept. 23; Jacobson's; I. Magnin, Dept. 56. Echo Scarfs. Henri Bendel; Filene's, Bullock's. **774:** Lilli Ann turnout late September at Bergdorf Goodman; I. Magnin, Dept. 22. Jacket at Nordstrom, Utah. Earrings, Barry Kieselstein-Cord. Ralph Lauren Scarfs. Bag, Il Bisonte for Barbara Bolan. Avant Garde Leotard, Coral Gables Fl. Norma Kamali cotton/polyester coat. Pants, shirt, and scarf, polyester/wool. Turnout, late September at Macy's, Herald Square, Dept. 676. Coat at Nordstrom, Seattle; L.S. Ayres, Indianapolis IN. Pants and shirt at Higbee's, Dept. 390; I. Magnin, Dept. 274; Liberty House of Hawaii, Dept. 398. Hat, Norma Kamali. Bloomingdale's; Ultimo, Chicago. Earrings, Laura Vogel. Belt, Barry Kieselstein-Cord. Bergdorf Goodman. **775:** David Hayes outfit at Bergdorf Goodman; Saks-Jandel; Montaldo's, Dept. 7; Balliet's, Neiman-Marcus, Dept. 91; Bullocks Wilshire, Dept. 339; I. Magnin, Dept. 40. To order at Liberty House of Hawaii, Dept. 354. Joan & David dress at Leisure Manor, Tulsa OK; Alan's, Albuquerque and Santa Fe NM; Macy's, San Francisco, Dept. 672. Bracelets, Wendy Sue. Terry at Jimmy's, Brooklyn NY. **776:** Stanley Sherman dress mid-September at Saks Fifth Avenue, Dept. 508; Lillie Rubin-South & West; Higbee's; Marshall Fields, Dept. 028; Neiman-Marcus, Dept. 40; Bullocks Wilshire, Wilshire Blvd. and Woodland Hills CA. Bracelet, Stephen Dweck. Escada shirt, $340. Pants, $200. Turnout at Altman's; Nan Duskin; Garfinckel's, Dept. 81; Ivey's, Carolinas; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Kane's, Chicago; Lilly Dodson, Dallas; Julian Gold, San Antonio TX.; Maison Mendessolle, San Francisco; Helen's of Course, Portland OR and Seattle WA. Belt, Miss Ellen Ruth Levy. **777:** Cotton shirt, $75. Wool flannel pants, $162. Turnout at Henri Bendel. Shirt and pants at Nan Duskin. Earrings, Robert Lee Morris at Artwear, NYC. Belt, Barry Kieselstein-Cord. Bergdorf Goodman. Hair, Joseph Mendez of Bruno Le Salon; makeup, Joe McDevitt for Clive Summers Salon, NYC. ALL PRICES APPROXIMATE

INTERIOR DESIGN

702: Empire, early nineteenth-century, Italian painted and gilt side chair at Juan Portela Antiques, NYC. **703:** Stained beechwood settee by Kolo Moser executed by Hoffman Bielitz 1900 at Galerie Metropol, NYC. **704:** English Regency parcel-gilt and green painted armchair in the manner of George Smith at Didier Aaron, Inc., NYC. **705:** Egyptian revival ebonized side chair, N.Y. c 1870-1880 at Didier Aaron, Inc., NYC. **706:** Weller Sicard vase, circa 1905; courtesy, Jordan-Volpe Gallery. NYC. **711:** Stained beechwood table with glass top by Kolo Moser executed by Jacob & Josef Kohn, 1900; at Galerie Metropol, NYC. **722:** Vincent Van Gogh painting, "The Night Café," 1888, pencil, watercolor, and gouache, 17½ x 24⅞ inches. **724:** Albumen print, circa 1880-1890, anonymous. **733:** Man Ray photograph courtesy Les Editions du Regard.

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